

DOCTOR  
COMICS

# DOCTOR WHO MAGAZINE

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Just who does

# THE DOCTOR

think he is?

THE SECRET LIFE  
OF A TIME LORD  
**EXPOSED!**

**PLUS! Tom Baker Roots Graham Williams Macra Elisabeth Sladen**

# THE DALKKS





# Gallifrey Guardian

## Terry Nation 1930-1997



**T**erry Nation, the TV and radio script-writer who, in 1963, devised the Daleks, the lynchpin upon which *Doctor Who*'s subsequent 34-year success undoubtedly hinges, died of emphysema in Los Angeles on 9 March.

In the early 1940s Nation gave up his post-school vocation as a salesman for his father's Cardiff furniture factory and travelled to London where he planned to use a patchwork of well-learned gags as the basis for a career as a stand-up comic. "I failed time and time again," he recalled in 1989. "Somebody told me, 'The jokes are good, it's you who's not funny.' " Nation was introduced to Spike Milligan who advanced him a few pounds for a *Doon Show* song (about because he thought the struggling writer looked hell starved, Nation's song was deemed a success, however, and he soon found his services much in demand).

He branched out into independent television with several scripts for ABC TV science fiction anthology series *Out of This World*. These would lead to an invitation to write for *Doctor Who*, then still in its planning stages. Nation originally declined the BBC's invitation, but would reconsider after a split with comedian Tony Hancock, for whom he was then writing stage material. Inspiration for the Daleks, the villains of the seven *Doctor Who* episodes he first penned, came from the horror movies he enjoyed. "Whatever the

creature was, somewhere in your heart of hearts, you knew it was a man dressed up, so my first requirement was to take the legs off. Take away the humanoid form, and we were off and running. " Believing that the series couldn't ultimately work, Nation was astonished by the notoriety his creations would garner him personally. "I was, for that short time, the most famous writer on television. The press interviewed me, there was mail arriving in great van-lads. There was stuff coming to my house saying 'Dalek Men - London!' " Nation would be credited for 62 *Doctor Who* episodes in all, concluding with 1979's *Destiny of the Daleks*.

Elsewhere, he proved no less prolific, writing and script-editing numerous fantasy-themed shows throughout the 1960s and early seventies, including *The Avengers*, *The Champions*, *The Persuaders* and *The Saint*. This industriousness, combined with the considerable reward he'd earned from both Dalek merchandising and two spin-off feature films, would enable Nation and wife Kate to trade in their Hampstead flat for a Kenyan mansion - where they would go on to raise their two children, Rebecca and Joel, in the mid seventies. Nation would create two series which would acquire ten followings worldwide: *Survivors* and, to a greater extent, *Blake's 7*.

Nation emigrated to Los Angeles in 1980 where he made a healthy living from Hollywood studios eager to secure his services. His dream



of a stand-alone Daleks series would always elude him, however, but he did maintain an interest in *Doctor Who* and, in the very late eighties, would work on a (later rejected) proposal for an independently-produced version, alongside Gerry Davis, another *Doctor Who* devotee (now then resident in the US).

"I don't know to this day what the enormous appeal of the Daleks was," Nation told *DWM* eight years ago. "I've heard all sorts of ideas about it, but they were slightly magical, because you didn't know what the elements were that made them work."

Whether the nature of that alchemy, the magic, died on 9 March.

A full tribute to Terry Nation will appear in the next issue of *DWM*.

## Stars record new material for *Doctor Who* phone line

Colin Baker and Nicholas Courtney (the Sixth Doctor and the Brigadier) recorded audio links for Tele-Global Marketing's Interactive *Doctor Who* telephone service on 28 February (see *DWM* 248).

The phone line, structured as a tour of UNIT HQ, will be launched in June. Accessible

initially by card-based subscription, each caller will be able to tour areas including the Doctor's Lab, the Armory, UNIT's Black Museum and even the TARDIS itself. The service also includes an adventure game set in the corridors of an island, which the user can explore by pressing buttons on their telephone keypad.



# Tom Down Under (part two)

Tom Baker made a personal appearance at a meeting of the New Zealand Doctor Who Fan Club on 29 January.

Visiting the country to record a series of adventure stories (see QWM 250) Tom indicated to his production company a desire to meet some local fans and a special event was swiftly organised.

During his talk, Tom revealed a number of comments on the world of Doctor Who.

On fans: "Doctor Who was my only great, great success... it created me... but as the years have gone by, and its producers have turned away from me, the fans have remained loyal and sustained me."

On the TV Movie: "My wife watched it and she said it was odd but wasn't very mysterious. It was just an adventure story... so I'm glad I didn't see it."

On the other Doctors: "I've never met the



The TARDIS and other models set for the 12th Anniversary Celebrations.

other Doctors except by accident, and I would think that the plague if I did. I think it is absolutely perfidious to see a bunch of shagged-out old Doctor Whos all together! Also, they're all much noisier than me... worse... they're bloody charming! Charm is a much overrated virtue, I think.

On new radio Doctor Who: "Producers have been out about [by the BBC] and I may well do it, but I've made it clear that there's no point in going back to the old stuff, you've got to find a new way of doing it."

## Bits and pieces

At the Galaxy convention in Los Angeles in February, guest Philip Segal revealed that Universal's option on further Doctor Who explores this month (April) and not December, as had been indicated by the BBC. He also noted several scenes dropped from last year's TV Movie at the last minute - which would have expanded Cheng Lee's background, revealed why one of the hospital's wards was in such a poor state, and shown more of the courtroom in which the Meyer was tried by the Daleks... Onebig Image has recently released three sets of post cards featuring Colin Baker (in both Doctor guises) and Nicola Bryant. Details from 13 Farm Road, Milton, Weston super Mare, Somerset SS22 8DA.

There's to be a one-day Doctor Who exhibition at Oaklands Park House Museum, Oaking, Surrey on Sunday 20 April. Monstrous, costumes and assorted props from the series will be on display between 11.00am and 5.30pm. Call Simon Gray on 01293 875485 for further details... Manchester museums Ian Hu and Mark Lambert will be releasing limited edition CD Tracks for Anorak at this year's event (see advertisement this issue). It includes four different versions of the Doctor Who theme (including the remarkable spoons version featuring Viscount McCoy), plus music from shows such as UFO and Joe 90.



## Collectors' Heaven

BNM's monthly guide to the best Doctor Who merchandise

**12 May**  
**Video** *The Stranger: Eye of the Beholder* (VHS) (MCA)  
Available from £11.99

**15 May**  
**Novel** *The New Adventures: On No Day* (by Paul Cornell) (Bantam & Mervyn Dingle) (Paper) Books £4.99  
**Short stories** *Decaying 4 - An Uncertainty* edited by Justin Richards & Andy Lane (Mega Books) £4.99

**2 June**  
**Video** *The War Machine* (includes lost footage)  
First Doctor, Ben & Polly (BBC Video) £11.99 (p/s)  
**Novel** *Doctor Who: The Eighth Doctor* by Terence Dicks (Target Books) (BBC Books) £4.99  
**Novel** *Doctor Who: The Eighth Doctor* by Terence Dicks (Target Books) (BBC Books) £4.99  
**Novel** *Doctor Who: The Eighth Doctor* by Terence Dicks (Target Books) (BBC Books) £4.99

**Audio** *Doctor Who* (Paul McGann reads TV Movie novel) (Eighth Doctor) (BBC Audio) £7.99 (p/s)  
**Postcard Book** (Images from Paul McGann TV Movie) (BBC Books) £4.99

**19 June**  
**Novel** *The New Adventures: Dragons*  
Written by Justin Richards (Bantam & Bantam) (Paper) Books £4.99

**7 July**  
**Novel** *Doctor Who: Whispers* by Simon St. Laurent & Kate Orman (Eighth Doctor & Ben) (BBC Books) £4.99  
**Novel** *Doctor Who: The Doctor's Game* by Steve Lyons (Second Doctor, Ben & Polly) (BBC Books) £4.99

**17 July**  
**Novel** *The New Adventures: Reborn* by Matthew Jones (Reference & Jason Kane) (Virgin Books) £4.99

**4 August**  
**Audio** *The Nagaiquest* (Fourth Doctor & Amy) (BBC Video) £11.99 (p/s)  
**Novel** *Doctor Who: The Doctor's Game* by Steve Lyons (Second Doctor, Ben & Polly) (BBC Books) £4.99  
**Novel** *Doctor Who: The Doctor's Game* by Steve Lyons (Second Doctor, Ben & Polly) (BBC Books) £4.99  
**Novel** *Doctor Who: The Doctor's Game* by Steve Lyons (Second Doctor, Ben & Polly) (BBC Books) £4.99  
**Novel** *Doctor Who: The Doctor's Game* by Steve Lyons (Second Doctor, Ben & Polly) (BBC Books) £4.99

**11 August**  
**Video** *Doctor Who: The Last of the Time Lords* (MCA)  
Available from £11.99

**21 August**  
**Novel** *The New Adventures: Ship of Fools* by Dave Stone (Bantam) (Paper) Books £4.99

**1 September**  
**Novel** *Doctor Who: The Doctor's Game* by Steve Lyons (Second Doctor, Ben & Polly) (BBC Books) £4.99  
**Novel** *Doctor Who: The Doctor's Game* by Steve Lyons (Second Doctor, Ben & Polly) (BBC Books) £4.99  
**Novel** *Doctor Who: The Doctor's Game* by Steve Lyons (Second Doctor, Ben & Polly) (BBC Books) £4.99

**18 September**  
**Novel** *The New Adventures: Dawn* by Lawrence Miles (Bantam) (Paper) Books £4.99

**6 October**  
**Video** *Reel art: Fall Circle: State of Decay* (MCA) (VHS) (Fourth Doctor, Romana, K9 & Amy) (BBC Video) £11.99  
**Novel** *Doctor Who: The Doctor's Game* by Steve Lyons (Second Doctor, Ben & Polly) (BBC Books) £4.99  
**Novel** *Doctor Who: The Doctor's Game* by Steve Lyons (Second Doctor, Ben & Polly) (BBC Books) £4.99  
**Novel** *Doctor Who: The Doctor's Game* by Steve Lyons (Second Doctor, Ben & Polly) (BBC Books) £4.99

**16 October**  
**Novel** *The New Adventures: Descent* by Gary Russell (Bantam & Chris Caw) (Paper) Books £4.99

**3 November**  
**Audio** *Requiem for a Wreck* (Colin Baker reads abridged novella) (Fourth Doctor & Amy) (BBC Audio) £5.99

**20 November**  
**Novel** *The New Adventures: Steel* by Simon St. Laurent (Bantam) (Paper) Books £4.99

**Notes**  
1) The BBC short story collection *Short Run* originally scheduled for September has been postponed until March.  
2) The *Kinda* and *Revelation* of video audio releases have been postponed to 15.16

## Outside the Spaceship

compiled by Deborah May

**Television** Doctor Who TV Movie writer Matthew Jacobs has scripted the Screen Two film *Motherhood*, a grotesque tale, to be shown at Christmas, concerning a mother locked up in a sanatorium by her children. *Motherhood* director Michael Keating is currently shooting a new adaptation of *The Phantom and the Carpenter*.

**BBC1** Tony Virgo, director of *The King's Dinosaur*, is now Head of Drama at BBC Birmingham, and is the executive producer of forthcoming projects. *Watchers on the Edge: The Secret Peninsula* and *Series Four of Dangerfield* TV Movie spin-off supervisor Tony Dow has been directing some of *Buffy* 2's recent series. Many

Teens plays one of three heavily ragged witches in *The New Adventures of Robin Hood* episode *Whisper of the Abbey*, which received its first broadcast on the US cable channel TNT on 3 March. Colin Baker, who made a guest appearance on UK Gold's *Testosterone* on 4 March, will shortly be seen as murder victim Henry Sharpe in

the first episode of the *Twelve Days of Christmas* - and his episodes of *ITV's The Kick* should also air in the next month. *Sophie Aldred* was the granular of *Order of the Witches*, a late-night BBC1 religious series which ran for six nights leading up to Easter. Verity Lambert was the executive producer of the BBC1 comedy series *A Perfect Place* and featured in BBC2's *A Night in With the Girls* in March.

**Film** Eric Roberts stars alongside Christopher Walken and Jennifer Jason in *Prophecy II*, currently in post-production, is completing *The Shadow Man* with Sharon Fern and Dean Cain, and is about to start work on *The Silent Hunter*.



David Brown (right) with David Brown in *The Mountain Patrol*.

85, following a sudden fall at home. Tony Snel, who died on 7 January, appeared in *The Seeds of Doom*, *The Invasion of Time*, *The Ribbit Operation*, *The Ambassadors of Time*, *The Keeper of the Forest* and *Time-Flight*. Michael Owen, who appeared in *The Highlanders*, died on 30 January.

# Question Mark

**W**ho is the Doctor? We know, of course, a prodigious amount of detail about *what* he is: he's a Time Lord from the planet Gallifrey in the constellation of Kasterborous, he has two hearts, a regenerative bypass system and takes four breaths per minute; he can regenerate his body twelve times, he turns the corners in a Type 40 TT capsule.

None of these reveals truths, however, tell us much about the man himself. Who is he? What makes him tick? Why is he our hero?

The keystone of the Doctor's adventures is empathy. He is blessed with the power of projecting his large moral imagination into any context or situation and perceiving the good and bad of all perspectives. That's why he is able to rail explosively against the destructive aspects of his favourite species on *Seahorse Four* (*Warrior*) or the Deep, but is able to watch the demise of the Nymonks with a curt "good audience" (*The Fires of Pompeii*). These are the attributes of a complex character, and one which we can't define by means of moral absolutes. We know from *Pyramids of Mars* that his humanitarian sympathies are of a cold, even ruthless nature – he won't waste time lamenting the terrible death of cackly Lawrence Scamman when the axis of the universe is in danger – but we know also from *Growth of the Dodo* that he could never bring himself to destroy one defenceless life-form even if that act would ensure a future of universal peace.

As a fictional character, the Doctor exists at a certain distance from us. Although we can make a number of correlation claims about his beliefs, opinions and even emotions, only very rarely do we see things absolutely from his point of view, because the vast majority of Doctor Who stories are told through the eyes, or at least from behind the shoulders, of his companions. In the programme's earliest days this was made very clear, with a kind of hierarchy of viewer-identification which started with Ian and Barbara and passed through Susan before reaching the enigmatic outsider himself (something that is polished still further in David Whittaker's novellisation of the first Dalek story, in which Ian is the first-person narrator and even Barbara becomes an unreplicable quantity), but in later years the presence of Jo, Sarah or Ace is equally instrumental in the storytelling; they are the 'reliable' narrators of the adventures of an occasionally unreliable character. Occasionally the show makes excellent dramatic capital out of this maintained ambiguity in its central figure, the fact that we

are seldom if ever allowed inside the Doctor's head makes for a real uncertainty in such dating events in his apparent siding with the villains in *The Caves of Androz* and *The Invasion of Time* (in the latter case keeping the viewers guessing for more than two episodes) even *The Deadly Assassin*, unique because it features an unaccompanied Doctor, stresses our narrative distance from him; the absence of a companion doesn't draw the viewer any further into the Doctor's confidence, resulting in a downright traumatic Part One cliffhanger – where he appears to gun down his own President – and a curious feeling of detachment in the infamous Matrix "time" sequences.

The same story features a prologue narrated by the Doctor, but a potted Gallifreyan history lesson hardly affords us insight into his mind, and it might as well be spoken by Spandrell or Irenaia (or the Master for that matter) for all the subjectivity it betrays. Rather more striking is the vocover that opens the 1996 Paul McGann TV Movie, which does make us privy to the Doctor's opinions and moral decisions, and it's interesting too another as

the Eighth Doctor narrates events that occurred in his previous incarnation. Of course, a lot of this is to do with expediency: it's by far the clearest and quickest way to fill in the much-coveted 'view audience', wherever it may be, on the facts and figures of Time Lord biology and TARDIS technology. So we are left with the shard and, for all its history, perhaps the most revealing of the Doctor's vocovers, which comprises a mere two words in the opening episode of *The Unlabeled Message*. As the camera tracks across the faces of the TARDIS crew, each one 'thinks' what might be outside. Polly wishes for Chelsea in 1966. Ben's contribution is "Hope it's the Daleks, I don't think," while the Doctor, in tones of unadorned enthusiasm, imagines "Technicolor monsters!" If it reveals anything at all, it's exactly what we'd expect an adventurous spirit full of enthusiasm for amazing worlds and wonderful sights, regardless of the dangers they might present.

These, however, are the exceptions that prove the rule. Indeed, Virgin Publishing's guidelines for their *New Adventures* insist that the stories are categorically not to be told or perceived from the Doctor's point of view, his thought processes are out of bounds. Whatever one's opinion on such a restriction, it can't be denied that even when not endorsed, this appears to have been a long-standing unwritten law of Doctor Who. When pushed excessively in an effort to promote the tired enigma and raise the question of the Doctor's motives and background, as in the Seventh Doctor's era and to a greater extent in the *New Adventures*, the Doctor's dignified ▶



# arks



**I**n the first of a two-part feature, Philip MacDonald puts the ever-enigmatic Doctor in the psychiatrist's chair – and probes the furthest reaches of our here's inner self . . .



# Changing minds

**S**o, exactly how has the Doctor's character been determined over the years? For the benefit of new writers and other personnel, the Doctor Who production team occasionally compiled sets of guidelines intended to indicate the key elements comprising his persona...

## The First Doctor

Corning, malignant, brutalised, pathetic, ingenuitous...

**T**he earliest character sketch of our hero was

drafted by BBC staff writer CE Watrous in the spring of 1962 – and he wasn't very nice at all. "A frail old man bent to space and time... he is enigmatic and capable of sudden malignance... he is searching for something as well as fleeing from something". "The Secret of Dr. Who", according to three actors, is that "he is disintegrating... One symptom of this is his hatred of scientists, inventors, engineers... He stoically tries to stop progress (the future) where he finds it, while searching for his ideal (the past)..."

These ideas were thoroughly overhauled by senior BBC Script Department head Donald Wilson after television drama chief Sydney Newman had perused Watrous's document. Wilson's guidelines of 16 May 1962 revealed that the name 'Dr. Who' would be given our somewhat glibly, him: "by his three worthy friends because neither he nor they know who he is. Dr. Who is about 550 years old. Frost-bitten but lively and tough like an old turkey – is easily disconcerted whenever he is forced to run from danger [sic]. His rocky blue eyes are continuously looking round in bewilderment and occasionally a look of otherworldly doubt flits over his face as he respects his worthy friends of being part of some conspiracy he seems not to remember where he comes from but has flashes of glibbed memory which indicate that he was involved in a galactic war and will learn pursued by some unfriendly enemy. Because he is somewhat pathetic his three friends sympathetically try to help him find his way 'home', but they are never sure of his motives." (Slightly less significant, albeit fascinating, was the note given the Doctor's character by script editor David

Watrous in an internal BBC document dated 8 July 1962: "Regarding Doctor Who, I feel that he should be more



narrative distance becomes making a dangerous statement which threatens to damage the character. Such treatment is poles apart from the genuinely effective denabbling of the viewer's expectations via the Fourth Doctor's mock-megalomania in *The Android of Fear* and *The Aestivation Factor*. There's something utterly sterner and more about this whole so-called 'Time's Champion' business which goes against the grain of the entire success of Doctor Who surely the point is that here's a character who is simultaneously both a hero and an outcast, a shadowy ideologue whose lost mystery is the obvious constant that he empathises with the fate of good, however they may be manifested. Once the Doctor starts to encourage the cult of his own mystery by wearing question marks on his lapels and, eventually, by producing a question mark calling-card, the effect is to induce the mystery distastefully. There's nothing eccentric or enigmatic about artfully cultivating a sense of one's own eccentricity. Clothes, in this case, are in danger of obscuring the man.

Interestingly, these physical question marks begin to appear in the series at roughly the

# The Doctor is in many respects a character to whom nothing really happens.

same time that the programme's figurative question marks begin to evaporate. There's much talk these days of what would or isn't 'canonised' in Doctor Who but, as fan writer Tai Wood has pointed out in his excellent fanzine *Aperture*, in a sense there was really no 'canon' at all until at least the introduction of the Time Lords, that is, until Doctor Who viewers and the Doctor himself gained a sense of historical context, there was only an ongoing series of adventures. The Time Doctors was the first story that made reference to anything that had happened more than a couple of seasons before. When fans and historians started getting hold of Doctor Who in the late seventies and early eighties, some stories effectively became more canonical than others, classic narratives, Time Lords and the Brigadier suddenly invested certain old episodes with a greater significance than others, a process which was fed back into Doctor Who during the early eighties via flashback sequences and *novels* which rewrote the collective memory of Doctor Who viewers. As Tai Wood points out, "How many continuity references have there been to *The Underwater Menace* compared to *The Web of Fear*?"

**A**s the viewer's relationship with Doctor Who's history changed, so the Doctor's own status as a character was affected. From *The Web of Fear* onwards his credentials on present-day Earth were never further away than a phone call to UNIT, and a year later the whole Time Lord mythology got under way, but the sheer weight of history only really landed on his shoulders during the Fourth Doctor's last season, and it began to define the character thereafter. By the time we reach the closing lines of *The Five Doctors* ("You mean you're deliberately choosing to go on the run from your own people in a nasty old TARDIS?" "Why not? After all, that's how it all started"), he is acutely, self-reflexively, aware of his own legend.

Terence Dicks has spoken of a 'generic character' for the Doctor which a way to recreate so long as a basic empathy with the man is present in the writer's intentions, in other words, once the 'incredibly long multi-coloured scarf' or 'pennant open face' or 'shock of prematurely white hair' has been got out of the way, the character spoils and acts in much the same way throughout his regenerations. This is essentially true, as the quips and peculiarities of each individual incarnation are very much down to the decisions of actors and costume designers rather than writers. *Sylvester McCoy's* debut story, for example, was written before the actor was cast; most of *Tom Baker's* first season was already in the pipeline before he'd been found (hence, famously, the creation





of Harry Sullivan as a contingency against the possibility of an elderly Troughton, and Patrick Troughton went to spend his last few stories working through a backlog of Harrel material before finally stepping out of the TARDIS in character in *The Moonbase*. This is another reason why the *New Adventurers* see a massive shift in emphasis, whereas they can persuasively be said to undergo the equivalent of script-editing; they don't suffer the equivalent of Tom Baker shattering the script across the rehearsal room and refusing to speak the lines.

This is by no means a flippant observation – the eight Doctors are, ultimately, the creations of actors. Notwithstanding occasional aberrations like the increased violence of the Third Doctor, the over-developing eccentricities of the Fourth, the ruthlessness and (if *The Time Dimension* and *Alpha* are to be believed) alcoholism of the Sixth, and even the sexual awareness of the Eighth (something which we'll address in greater detail next month), the Doctor's moral thoroughness remains irrevocably constant, as Dicks indicates. The same is inevitably true of what might be called the generic female companion, one need look no further than the meeting of Tegan and Sarah in *Dicks' The Five Doctors* to realise how irremutable is the function and vocabulary of these characters. A line like "Cosmic how much?" which Tegan is called upon to say in the novellisation of *The Five Doctors* could come from the lips of almost any companion, even Victoria or Leela. Perhaps this is why the 'new' companions in spin-off literature can fail to engage the reader's interest or sympathy: perhaps the simple fact is that Doctor Who characters, necessarily female as they are, need to be filtered through an actor's performance before they become fully imagined.

Classic Doctor Who stories are generally revered because of the characters themselves, not because of the Doctor's exceptional contribution to them; there's little difference between the Doctor who appears in *Time to Decemay* one week and *Andria* the next. And the Doctor, when you stop to think about it, is in many respects a character to whom nothing really happens. This is a matter of some complexity and, as I think, crucial to our understanding of his appeal.

The difference between Doctor Who itself, most Doctor Who, and the average soap opera is that soap operas revolve around the tensions and developments of the personal lives of the characters. Doctor Who is the opposite: a wealth of different societies, times and planets are the backdrop for the adventures of an essentially unchanging hero. And with good reason, the core of Doctor Who lies in the wildly fantastical stories themselves, while the personality of the hero, eccentric and wayward though it might be, is the accepted benchmark of the programme's ongoing ethos, its moral and psychological stability.

Perhaps in this respect, more than any other, the Doctor is like his big-screen cousin James Bond, whose dapper escapades and multiple sexual conquests are wiped clean every time, so that each film begins from the same point; Bond is a hero who comes with no strings attached. When, in *On Her Majesty's Secret Service* (1968) he falls in love with, and gets married to, Diana Rigg's Tracy, the effect is extraordinarily jarring: Bond data are prone to consider the film a classic, largely by virtue of its daring to challenge the series' archetypes in this way, but of course in the long term it would have destroyed the character. The introduction of Miss Jones

Bond is really little more than a short-term trick allowing for a downbeat ending to the film. The only concession to this in the sequel, *Diamond Are Forever* (1971), involves a pre-credits sequence in which the embittered and vengeful Bond pursues Tracy's killer, after he tries it's back to shaven-headed business as usual.

The Bond films are on rocky territory when they try to articulate the moral absolutism attendant on their enormous success. Goldfinger, firmly set in the mid-sixties, has John Derr's M describing Bond as "a cold, misogynist dinosaur, a relic of the cold war", which only serves to highlight the uncomfortable fact that new boy Bruce Brown was still in short trousers when Sean Connery's Bond first made it onto celluloid, and it's rather foolish of the writers to draw our attention so uncomprehendingly to the fact that, if that is meant to be the same man as the one in *Dr No*, he ought to be well into his sixties.

But Goldfinger does more than this, pretty much unapologetically among the



like the old Professor that Frank Morgan played in *The Wizard of Oz*, only a little more authentic. ...")

Further revision of Wilson's formal document claimed that "Doctor Who" was named as such because "he is happy to enter the mystery surrounding him". He can be enormously amusing even he feels he is being conspired against", it continued, "and he sometimes acts with impetuosity rather than measured intelligence. He can be quite comical and wise and he responds to intelligence eagerly. His thoughtfulness and vagueness alternate with flashes of brilliant thought and deduction." (Crisp July 1963, another series outline claimed that: "Dr. Who... is frail, overwitted and eccentric, but also shows flashes of great intelligence combined with vulnerability".)

On 1 May 1964, replying to a query posed by one Mr Adams, David Whitaker responded as how time travel had affected the Doctor's perception: "Individually we must look at time as a railway going up a hill and down the other side. You and I are in a position of walking along that rail, whereas Doctor Who is in a position of being placed on top of the hill. He can look backwards and he can look forward, he had the whole picture of the road is laid out for him. But you will appreciate of course that his constant relation with time need in any way whatsoever. He cannot divert it, improve it or destroy it... Doctor Who is an observer."

Later producer and script editor Terrance Dicks and Gerry Davis revised the Doctor's guidelines in the spring of 1965 with regard to the introduction of new companions Pam and Polly: "He is vague – impulsive, then an interest in people and problems to do with people and civilisations. His ability to deal with highly complex problems, both scientific and menacing, comes, not really from intellect, but from experience and great age..."

"He is kind, in an endless way, of his two companions. Even he feels somewhat vulnerable, and inviting to the experience he uses [technology] – amazing because of his conservatism."

"Polly represents much that he finds annoying in modern girl – her flippancy, independence and her ingenuities. Nevertheless he feels protective towards her."

## The Second Doctor

Superior, cunning, flamboyant, suspicious, oblique...



Also William Hartnell's reluctant hero the series' lead role prompted a complete

reassessment of the character, who went against type both physically and mentally in the concluding part of *The Tenth Planet*. "The New Dr. Who" would be, according

# The "Time's Champion" business goes against the grain of the entire success of Doctor Who.



to a document authored by Lloyd, Davis and Sydney Newman (a summer of 1965: "What and for what" - his actions are controlled by his superior intellect and experience - whereas at times he is a positive force of action, at other times he deals with the situation like a skilled chess player, remaining and cunningly planning his moves). He has humor and wit and also an overwhelmingly Stoic-like rage which heightens his compassion and others.

"A feature of the new Dr. Who will be the humor on the lines of the satirical humor of Sherlock Holmes. He enjoys deconstructing his companions with unconventional and unexpected metaphors."

"To keep faith with the excellent Dr. Who character, he is always suspicious of new places, things or people - he is the cleverest fugitive with a horrifying fear of the past horrors he has endured, (these horrors were experienced during the galactic war and around his flight from his own planet)..."

Takes that Doctor between Lloyd, Davis, The Power of the Doctor script doctor Dennis Spooner, plus incoming Doctor Patrick Troughton based on extended, but for more accurate, character study dated 28 December. "He is more of an enigma, using humor to gain his ends rather than direct confrontation. His cunning leads to his own demise, and he is a doctor merely to give him time to continue a newly-discovered idea."

"With Ben, Polly and Joanne, he is witty, witty and mysterious, preferring (like Sherlock Holmes) to keep his conclusions to himself and let the others figure out the situation. However, we must feel that there is a keen purpose to all he does (I can not say it) and that he can then take direct action and dominate the scene if necessary..."

"Perhaps his chief attribute is an evidence of the subtle and obvious. His attributes to his own situation are off beat and unpredictable. Sometimes this leads to misunderstandings with his companions who consider him to be bawling the 'wrong side'..."

"When he has achieved the desired result and is congratulated by the others, he inevitably looks puzzled. Did he really do that? and if so, 'how?'... His sometimes leads to a 'Pied Piper' ending, with the people he has saved rejecting him because of his manner and his refusal to accept their gratitude. As with his fellow time-travelers (and the viewers!), he wants them to look for themselves and stand on their own feet. Instead of putting a statue in their deliverer in the exact place and making the same mistakes again."

With thanks to Andrew Popley

and thus it allows itself to consider the hero's psychological make-up, with unsurprisingly fifty-nine. "Do all these vodka martinis down out the screams of the man you've killed?" says the white, "and does taking refuge in the spirit of all those willing women help you to forget those you couldn't protect?" It's all very habitually racist, but these are *awakened* moments into the psyche of a character who is defined by predictable actions which are almost if viewed as part of a psychological portrait - and here is where Bond and the Doctor meet. Like Bond, the Doctor can only function at a certain distance for the very reason that his adventures demand a certain emotional and psychological invincibility. He can't fall in love with his companions and he can't undergo tremendous internal trauma, if he did, Doctor Who would become a soap opera based around the personality cult of its lead characters as much as the same fashion as the various *Star Trek* franchises, in which the majority of the storylines are propelled by the involvement of the characters' families, daughters, love-lives and emotional journeys of discovery (Spock wears, Data finds emotions, Kirk gets off with everybody). The Doctor has to turn down the post of President of the High Council of Time Lords for the same reason that Inspector Morse and Sergeant Lewis never want to get any nearer to promotion - such developments would fatally disrupt the happy status quo of the adventures.

**D**octor Who fans are, understandably, attracted to the idea of an overarching emotional development being granted to our hero and his companions, because it's part of our investment in the show that we give it credit for such things as continuity - not merely in the sense that we experience a glow of satisfaction when the Tenth gets an off-hand mention, or when we recognize the TARDIS toolbar, but in the wider sense that we want these to be rounded characters who won't let us down by suddenly being unpleasant. We tend to regard the Doctor's rare moments of solipsism and introspection as classic character-defining speeches - *The Massacre of St Bartholomew's Eve* contains the Doctor's

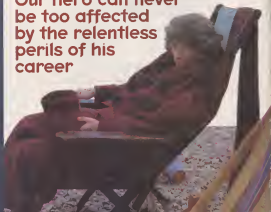
famous soliloquy about the transitory existence and ends of his companions, *Friends of Mine* has the much-quoted "The earth isn't my home... I walk in eternity", and *Ghost Light* has the bit about burnt toast and unrequited love. Lovely though these are, however, they're surely no more than little breathers, the exhalations of a character who knows and accepts just, we suspect, doesn't really mind that he'll never find anything better to do than run around after the fugitives of the universe. In narrative terms, it's his job to be a hero - and however hard the scriptwriters try to back against that, sooner or later he'll have to get back to work. Inevitably it's sooner: Dodo comes careening into the TARDIS or Sarah-Jane blows up the console, and we're off on our adventures once more.

We adore the Doctor for his stubborn decision to go fishing on Tars after then search for the Key to Time, but writer and script editor Douglas Adams' semi-serious idea for a whole story in which the Doctor turns his back on saving the universe and goes on holiday, although intellectually amusing and pleasingly iconoclastic in theory, would almost certainly have been an embarrassment in practice. So the basic demands of Doctor Who's storytelling structure require that its hero never strays too far 'not of character', and is never too noticeably affected by the meretricious perils of his career.

There are times when he is belittled to-and-fro by the conflicting requirements of dramatic realism and heroic stability, the shattered old man who sighs "What a waste - what a terrible waste" as he considers the death-roll at the end of *The Dalek's Master Plan* is the same Doctor who was running to and fro performing slapstick routines and winking the viewers a Merry Christmas only five weeks earlier. Admittedly this is an extreme case, but it's by no means unique, and the idea that we go along with it as it is testimony to the fact that this is not a 'realistic' hero we're talking about. Thank goodness.

In the concluding part of this feature, we'll look at how Doctor Who copes with what happens when its lead character has to confront a serious situation.

## Our hero can never be too affected by the relentless perils of his career



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# A Doctor Who dictionary

compiled by *The Watcher*

A handy guide to some of those words we just can't seem to live without...

**Adult Drama** *n.* optional capital. Any television programme which irritates violence and/or the discussion of politics on a non-allegorical level.

**allegory** *n.* an all-purpose term covering parody, pastiche, homage, quotation and plagiarism, as in 'Robert is a Kling Kling allegory'.  
**Bohemian** *adj.* a quality of uncertain nature, possessed mainly by the Fourth Doctor.

**capacious** *adj.* used exclusively to describe the pockets of the Second, Third and Fourth Doctors.

**Chaplinesque** *adj.* term used by people who have never seen a Chaplin film to describe Troughton's Doctor.

**character actor** *n.* any actor who has appeared in more than one *infotony* (q.v.) series, eg Kevin Stoney, Julian Glover, Kenneth Cope.

**childlike** *adj.* applied to any aspect of Doctor Who which is unusually sophisticated, eg Klink, Tom Baker's performance, etc.

**classic** *n.* an applicably good Doctor Who story, as in 'City of Death is a classic'.

**classic** *adj.* typically bad, as in 'The Caves of Androzani is classic Doctor Who'.



City of Death "Classic"



The Caves of Androzani "Classic"

**climactic** *adj.* descriptive of absolutely anything at all that happens in the last episode of a Doctor Who story.

**climatic** *adj.* as above, but spelled wrongly.

**cosmic story** *n.* magnificent art-form worthy of the highest praise.

**comic strip** *adj.* the most unacceptably violent form of critical abuse, as in 'Zeths and the Swameen was pure comic strip'.

**crochety** *adj.* see *crackly*.

**crisply** *adj.* strictly reserved for descriptions of Troughton's Doctor.

**Edwardian** *adj.* term hurled about with useless abandon by people who neither know nor care what it might possibly mean (see also *Bohemian*).

**ellan** *adj.* strictly reserved for descriptions of Susan Foreman, Zoe and the Second Doctor.



"ellan"

**elan** *n.* elsewhere used to label periods of geological evolution lasting up to four billion years (as in 'the Tardis-ean era'), in Doctor Who literature this word describes the span of

each Doctor's Incarnancy (as in 'the Colin Baker era').

**elude** *verb* an all-purpose verb allowing us to make meaningless claims to the effect that something is a bit like something else, eg 'The Master Treme is Klinkesque'.

**enclave** *n.* describes any organisation whose members wear hoods and carry guns. Except UNIT.

**fantasy** *n.* defined in Doctor Who terms as The Mind, Robert, Klink, Warriors'.

Gar or any other story with scenes set against a black or white backdrop.

**foppish** *adj.* used exclusively to describe the Fourth Doctor's hat. The only other hat permitted in Doctor Who are the Panama, Anzokian, dowerlark and stowpope. Any of the more mainstream examples of the milliner's art, such as the bowler, stiffer or top hat, are strictly forbidden.

**gritty** *adj.* applied to anything with machine guns in it, especially The Caves of Androzani and Season Seven. See also *realism*.

**halo** *n.* never used without the prefix 'cosmic', this word applies exclusively to Troughton's Doctor. Research indicates that it only occurs outside Doctor Who in the tale of US children's drama The Little Rascals.

**incomprehensible** *adj.* strictly confined to articles about Sydney Newman's original conception of the Doctor's character.

**jabberwocky** *n.* a mysterious substance with no known properties other than being absolutely indispensable to the production team during the Hattrell era.

**jackass** *n.* see next entry.

**jaehowphat** *n.* see previous entry.

**man** *n.* usually preceded by 'flowing'. Used exclusively to describe the First and Third Doctors' hats.

**manicure** *n.* a mysterious substance with no known properties other than being absolutely indispensable to the production team during the Troughton era.

**reap** *n.* usually preceded by 'antidy'. Used exclusively to describe the Second and Fourth Doctors' hats.

**redoubt** *adj.* see *several*.

**residue** *prefix* an all-purpose prefix allowing us to make further meaningless claims to the effect that something is a bit like something else, eg 'The Master Treme is residue-Master' (see *segue*).

**realism** *n.* applied to anything in which members of the supporting cast about at each other and don't talk, especially The Caves of Androzani and Season 7. See also *gritty*.

**revelation** *n.* Denial is a revelation. No other car is, not even the one that the Doctor steals from De Borchs at Ashbridge hospital in *Spearhead from Space*.

**scientist** *n.* pretty much anyone with untidy hair. Not to be confused with *misaligned scientist*, who is pretty much anyone with untidy hair who don't humbly moan about the end of part three.

**several** *adj.* used exclusively to describe the Fourth Doctor's hat.

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**smoking jacket** *n.* any garment made of velvet and *spotted* (q.v.) by a *dimly* (q.v.).

**squall** *adj.* strictly reserved for the Doctor's more economic fiction accessories, as in 'he sported a stick of celery in his lapel' or 'sporting a quickie-mark umbrella'.

**squishy** *adj.* strictly reserved for descriptions of Beale and Peter Cushing's Doctor.

**squall** *adj.* strictly reserved for descriptions of Dicks (squall peppermint shag) and Sorcerers (scent, squall and immensely powerful).

**surreal** *adj.* descriptive of any story prior to the McCoy era which features fantasy characters, anti-social scenery or slightly unusual camerawork, eg The Celestial Toyroom, The Mind Benders, The Caves of Androzani, The Deadly Assassin.

If the storyline is also abstract and/or incomprehensible, it becomes 'heavily surreal' (q.v.).

Warner's Gully. The last normal episodes are the ones that conclude the Sixth Doctor's stint; thereafter all such stories are officially designated *oddball* (q.v.).

(instead, eg *Peaslee*).

Towers, Delta and the Swameen, The Happiness Patrol.

**teletext** *n.* not to be confused with *teletext* (q.v.). Any television production written by Nigel Kneale, Richard Capper, Bob Baker and Dave Martin, etc. Ideally should feature aliens, spacehips or the supernatural, but as long as there are

enough *character* actors (q.v.) in it (eg *A Very Peculiar Practice*) it qualifies anyway. Important note: *teletext* is *Adult Drama* (q.v.).

Worst *teletext* and *teletext* are not *teletext* because they might get you laughed at in the playground. *Beale's 7* is *teletext*.

**umbrella theme** *n.* vague term used to describe the *Key to Time* season, the *E-space* Trilogy, the *Black Guardian* Trilogy, the *Season Twelve* *Transmuter* Trilogy, the *First Board-Up*, the *Excess Effort*, and any other group of

Doctor Who stories that rely to each other in any way whatsoever.

**unlucky** *adj.* Used during the Troughton era to denote the utmost depths of red and depravity, such as when the Doctor threatens to incinerate a

beautiful Victorian house. 2: used during the McCoy era to denote the utmost heights of approval and happiness, such as when Ace incinerates a beautiful Victorian house.

**winogrenne** *n.* an object with no known properties other than the fact that it belongs to a captain who is blacked up and writing a letter, or something.

**women's life** *n.* the condition of wearing trousers and refusing to make cups of tea.

\* Please note that all words or phrases marked with an asterisk are not actually known to exist at all outside the world of Doctor Who journalism.

**women's life** *n.* the condition of wearing trousers and refusing to make cups of tea.

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THE DAYFELLOD HADN'T  
FALLING. IT STARTED  
PRECIPITATIONS AFTER  
THE BREAKOUT.

THE TUESDAY

THE LAST TUESDAY



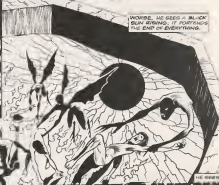
EVERY MORNING, AT TEN MINUTES  
PAST THE HOUR OF THE MAGE,  
COMMUNICATIONS SEEK PTOLEMY  
AUTOMATONS GOES TO THE  
MAGNET, WHERE HE LOOKS INTO  
THE GAZING-POOL...

THE POOL IS CLOUDY  
AT FIRST, BUT  
PTOLEMY IS SURE  
THE FUTURE IS ALWAYS  
CLEAR, UNMISTAKABLE,  
CERTAIN.

AND THEN THE  
IMAGE RESOLVES  
ITSELF.

HE SEES ARADON, THE MOON OF THE  
DAMNED. HE SEES HORROR OF  
WINGED DEMONS PUTTING YOU AND I  
TO DEATH BY TOOTH, BY CLAW...

WORSE, HE SEES A BLACK  
SUN RISING. IT PORTENDS  
THE END OF EVERYTHING.



HE SEES...



**FIRE  
AND  
BRIMSTONE**

STORY: ALAN BARBER PENCILS:  
NORTON GARDNER INK:  
GLEN BRYCE LETTERING  
GARY GALEY AND  
BOBBY BOBBY

WHAT SHOULD HE DO? WHAT SHOULD HE DO?  
MAYBE HE'S GROWING MAD, OR OLD. MAYBE  
HE'S LOSING HIS FAITH.

EVERY MORNING, AT TWENTY  
PAST THE HOUR, PTOLEMY  
AUTOMATICALLY REPORTS A  
BRIGHT AND HAPPY VISION  
TO HIS LEADER.

TODAY IS DIFFERENT. TODAY  
HE CALLS UPON HIS PERSON,  
EVERY COUNTRY--

WATCHED, HIS HANDS  
STUCKY, WET, HE  
CONFESSES ALL.

YOU  
ARE TROUBLED,  
BROTHER AUTON-  
CHOPS. SUCH IS  
PLAIN.

I--I HAVE SEEN  
SUCH TERRIBLE  
THINGS TODAY.  
AWFUL, TERRIBLE  
THINGS--

THIS DOES  
NOT HAPPEN. AM  
I IMPURE? AM I  
INSANE? WHAT SHOULD  
I TELL THE  
LEADER?

SAY  
NOTHING AND  
VISIONS ABOUT  
ONLY FEEL  
THEMSELVES.

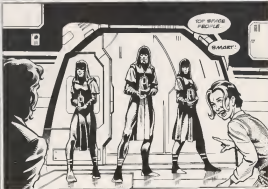
LOOK ON  
ME, BROTHER. LOOK  
ON ME. DO I NOT INSURE  
YOU? HOW COULD  
CORRUPTION AND FOLLY-  
NESS BEAT RIGHTEOUS-  
ONE SUCH AS I?  
RISE UP--

YOU  
MUST REST  
YOU ARE  
TIRED.

YOUR  
FAITH, ALL WILL  
BE WELL, YOU'LL  
SEE.

PTOLEMY'S VISION  
GOES UNREPORTED.

THIS, THEN, IS  
HOW IT BEGINS.





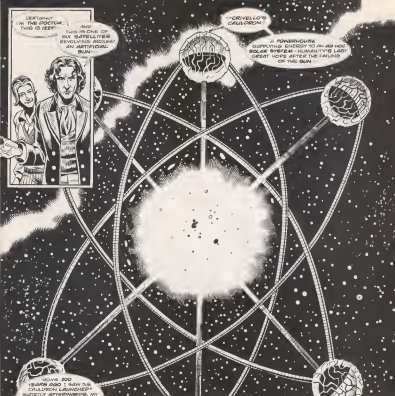


CERTAINLY  
IN THE PROGRAM,  
THIS IS JEFF

AND  
THIS IS ONE OF  
SIX SATELLITES  
REVOLVING AROUND  
AN ARTIFICIAL  
SUN—

"CRIVELLO'S  
CHILDREN"

A POWERHOUSE  
SUPPLYING ENERGY TO AN AD HOC  
SOLAR SYSTEM—HUMANITY'S LAST  
BEST HOPE AFTER THE FALLING  
OF THE SUN



SOME 200  
YEARS AGO I SAW THE  
CHILDREN LAUNCHED—  
SUDDENLY AFTERWARDS, MY  
SHIP LOST—ACQUIRED ONE OF  
THE SIX ORBIT CORNER-  
STONES WHICH MAINTAIN  
IT. WOULD IT IN  
CHECK—

THAT'S OUT  
A COINCIDENCE  
AND I DON'T  
BELIEVE IN CO-  
INCIDENCES, DO YOU  
LEADERMAN?



© 1988 THE KEEPS  
DYN 245-248

INCOMING!  
UNIDENTIFIED  
OBJECTS CLOSING  
FAST!

WHAT?

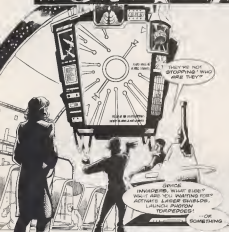


IS  
ALL THAT  
TRUE?

OH YES THAT  
WARRANTY CALCULATED  
THE POSITION OF BONEY'S  
FLEET AT TRAFALGAR IT'S  
NEVER MIND WE'VE BEEN  
INTOUSHT HERE  
ALRIGHT

THE ONLY  
QUESTION IS BY  
WHOM?







EXTERMINATE!

THE  
WORST THINGS  
YOU CAN POSSIBLY  
IMAGINE -

NEXT "RELEASE THE CONFUSION!"



## Part 3 KANE and FABLE

In the mid-seventies, as its frames of reference grew ever wider, *Doctor Who* began to feed on its own myth. Stephen Cartwright continues his exhaustive survey of the series' many influences...

In the previous article in this series, I concluded by suggesting that the 1962 film *The Manchurian Candidate* was not merely responsible for *The Deadly Assassin*, but seems to have galvanised writer Robert Holmes' interest in the manipulative potential of television itself throughout his *Doctor Who* career.

In part, *The Deadly Assassin* and *The Manchurian Candidate* are both about the despicable villainy that the moans and shakers of central government can get away with even as the populace is scratching their every move on television. But long before Commentator Bumble there was Vogt's *Microscope* in *Carnival of Monsters*, the source of numerous jokes about the implications of television viewing, and before that there was *Trees of the Automata*, in which the weapons of mass destruction are distributed by an advertising campaign. Later, Holmes' script was at

the centre of the Golden Bulet era's apparent obsession with the unreliability of television itself. In *The Two Doctors* the Sontarans make a holographic mock-up of the Second Doctor's death, while in *The Trial of a Time Lord* the Valeyard and the Master take the Master's evidence and loop in and out of its 'fiction' at will, using the *Time Lords'* viewing screen as a communication channel. Meanwhile the Bonad, the Necrosian DE and Davros all utilise false screen personae, and the Doctor even challenges the veracity of the *Kan's* spy-camera in *The Mark of the Rani*. Perhaps this was all a concerted attempt to foster paranoia in the viewing public, certainly it's all very much in keeping with the insidiously media-conscious *Vorgians* or *Vicos*. But more on that season later.

Not all of *Doctor Who's* film references are so deeply embedded in its storylines. A great many of them are simply jokes. It's often been noted that *The Romans*, *Doctor Who's* first sustained attempt at comedy, comes suspiciously hard on the heels of 1964's *Gary On Clee*, as well as retreading the same period, the story features Gertie Kinsler regaling his Gary On Clee as the galleys master – one of a number of instances when the very casting of actors in *Doctor Who* seems like a direct wink to the cinema. In *The Sea Devils*, Clive Morton plays a Colonel who is governor of a prison housing a charismatic supercriminal – exactly the role he played in the influential Ealing Studios classic *Karl Heinz and Sonnet*. *City of Death*, with its light-hearted tone, Persian setting, art theft caper and manacled detectives selling conspiratorially up and down the Rue de Rivoli, is more than a little reminiscent of Blake Edwards' *Pink Panther* movies, as who better than Catherine Schell to regale her Retes



Masters of disguise in *Season Twenty-Two*: (left to right) Davros, The Bonad, Master RJ.

# State of Decay out-Hammers Hammer with its sensually hyperactive cod-medieval vampires.

of the Pink Panther role as the delinquent gangster's moll? There's even a fleeting soapboxish stretch of Henry Mancini's famous Pink Panther theme as she vamps past the moonplace near the end of the first episode. (See page 24 for further examples of Doctor Who's musical in-jokes.)

These momentary hints at cinematic models become particularly prevalent during the later Joan Baker stories. The first episode of *The Power of Rose* contains (Doctor Who's second re-hash of *Rage* King, in which a screaming woman, tied to a stake, awaits sacrifice to the monstrous god of a demon-bearing tribe of savages. The Mariner in *Full Circle* bears a striking resemblance to the classic movie monster The Creature from the Black Lagoon (who made no fewer than three film appearances, starting with the 1954 movie of the same title). *State of Decay* out-Hammers Hammer in its knowing-deployment of sensually hyperactive cod-medieval vampires, while in addition to a set of opening shots lifted straight out of Ridley Scott's 1979 sci-fi shocker *Alien*, Warner Gate borrows visually from, of all things, the expressionist films of Jean Cocteau. The Thambi who, according to Steve Gallagher's novelisation, "might have been on the run from a fairy-tale", are based squarely on the appearance of the book in Cocteau's gorgeous storybook fantasy *La Belle et la Bête* (1946), while the hopping in and out of magic mazes and the Thambi two-dimensional domain are straight from *Ophelia* (1936), his surreal modernisation of the Ophelia legend. The Fifth Doctor's public school manners, pleasant open face and Edwardian coddling aloofness are all very much of a piece with the early eighties state for all things BBC-med-

ievalised and tank-topped. The phenomenal success of *Indiana Jones* and *Chariot of Fire* during 1980, which opened the floodgates for dramas of similar period confections and an almost ceaseless outpouring of Agatha Christie and PG Wodehouse adaptations over the remainder of the decade, means that 1982's *Black Ordeal* was a product either of incredible serendipity or of very shrewd market research. Indeed, the world-famous film critic Pauline Kael's inimitable evaluation of *Chariot of Fire* - "A piece of technological lycium held together by the glue of simple-minded heroic sentiment" - wouldn't be a bad description of many Doctor Who stories at the time of the Tom Baker/Peter Davison crossover.

Another piece of BBC lyricism which had enjoyed considerable success a couple of years earlier was the adaptation of John Le Carré's espionage novel *Tinker Tails Soldier Spy*, dramatised by Arthur Hopcraft and featuring a big-name cast headed by Alec Guinness. The story in part involves an overweight, bespectacled public schoolboy (nicknamed 'Jambo') being taken under the wing of an enigmatic new master (nicknamed 'Blunder') who has a vertebrae on and a resolvable cannon. The schoolmaster is an old soldier who has retired from a top secret government intelligence and is visited by a mysterious stranger bent on unravelling a five-year-old secret lost in his memory. If any of this sounds at all familiar, it should come as no surprise that one of the serial's PAs was Maudslayi Daines' writer Peter Grimwade.

The arrival of Eric Saward as the series' script editor late in 1981 saw a near-too-subtle shift in Doctor Who's basic tones of reference following the aether debate, poetic quality of the stories overtaken by Christopher Bicknell. For the first time since Robert Holmes' heyday, the cinema was once again a major influence on the programme's immediate content, with a return to the James Bond codes much in evidence - Pat Mills, author of the scrapped eighties story *The Song of the Space Whale*, told DWM that he was specifically instructed to write for the Fifth Doctor in "a James Bond" - and, particularly in Saward's own scripts, an interest in the new wave of horror cinema, *Exorcism* and *Amnesia* of the Deleids see yet more borrowings from director Ridley Scott's staggeringly influential *Alien* - Walters yelling "Get out of there!" as his comrades' limbs disappear from the tracking equipment is a particularly blatant lift, and Scott's brilliant trick of building up suspense to an unbearable level only to reveal that the supposed monster is a cat was already very old but by the time Saward included it in his first Deleids story.

It was a period which saw the birth of a new and enormously influential wave of gruesome special effects techniques, the mid-waters were genuinely imaginative pictures like John Landis' *An American Werewolf in London* and John Carpenter's *The Thing*, which weren't quite disgusting enough to cause a moral panic and found a mainstream audience. However coy and unfashionable Doctor Who might have remained,



Drumming Master: A Full Circle Mariner (left) meets his monster, the Creature from the Black Lagoon

Death of Johnny Hatterman's *Alien* (left) — and Lulu Ward on the *Star Trek* *Enterprise* — one of *Star Trek*'s *Enterprise* films.



DiMenna seems to see the show attempting to veer off in the wilful direction of *The Hitchhiker's Guide to the Galaxy* (a notion pushed home by Saward's attempt at Douglas Adams-style silliness in his bizarre novellization of the story and in the 1985 radio serial *Splash*) in *Revolution of the Daleks*, *Saward* taps his hat to Richard Fleischer's 1973 film *Soylent Green*, the climax to which sees the discovery that the artificial foodstuff which sustains 21st century New York is synthesized from dead humans (a twist inverted for the film, in the original Harry Harrison novel, *Makes Room*, the food is made of a rather less melodramatic mixture of tops and bottoms — hence, as they say, the name).

**T**hankfully pulling back from the brink of total apoplexy under its most editorial regime, *Doctor Who* continued all the same to take its cue from the contemporary horror cinema. *Mags* in *The Greatest Show in the Galaxy* and the possessed girls in *The Curse of Fenric* are a far cry from the Hammer vampires of *Sale of Souls*, taking their cue rather from state-of-the-art teen horrors like *The Lost Boys* and *Fright Night*. In the Destroyer and the Haemovores, meanwhile, we had *Aliens* that owed more to Ridley Scott's *Legend* (1984) than to the rubber-suited *Alien* moments of the *Ellen* which had for so long inspired *Doctor Who*'s most memorable costumes. Much of new script editor Andrew Cartmel's inspiration seems to have come from media other than film and television, but all the same the fact that many of his scribes were self-conscious film buffs permeates the McCoy era. *Time and the Rime* begins with what looks like a visual reference to *The Wizard of Oz* as the TARDIS is plucked over the rainbow, in a land where a wicked witch holds sway with her flying monkey servants and the young heroine has to team up with a motley band of human locals to save the day (indeed, in the film the good witch Glinda makes her first entrance in a giant floating bubble just like the *Rain*'s *Ace*, of course, reminiscent once again of Dorothy via her marvellous journey to Ozworld, her eventual return home, and, not least, her name). *Har* introductory story.

*Dragslayer* is a thick mass of references, again borrowing heavily from the *Alien* franchise (James Cameron's blockbuster sequel *Alien* was released only a year earlier, not only in the physical appearance of the

Reichscharian but also in the sub-plot "ANT-hunt" the Space Marines in *Alien* talk of a "bug-hunt" in which diabolical weapons with built-in tracking devices nearly spell the end for a fugitive alien hiding beneath the clattering metal walkways).

*Dragslayer* is also steeped in the iconography of vampire films, particularly where the light-baring, coffin-dwelling villain Kane is concerned, so it can be no coincidence that Glitz's ship is named after Friedrich Murnau's 1922 silent film *Nosferatu*, the cinema's first (and unauthorized, hence the title) adaptation of *Dracula* (equally, *Nosferatu* is suspiciously close to *Nostromo*, the Conrad-named name of the ship in *Alien*). The *Naz* images, treasure-maps, mystical forces and classic creaking of Kane's face are all straight out of Steven Spielberg's 1981 hit *Raiders of the Lost Ark*, itself an unashamed revival of the 'old-fashioned serial' brew of booty-traps, chase scenes and evildoing plots which for so long have defined *Doctor Who*. Kane's name itself is perhaps a nod to *Killer Kane*, villain of the 1936 *Jack* *Rogers* serial, or even just a coincidence for *Glitz* *Kane* the 1941 Orson Welles classic, often esteemed by cinephiles as the greatest film ever made. The naming of one of the other characters as *Isaac*, presumably after film historian and renowned *Glitz* *Kane* apologist André Isaac, seems to lend weight to this possibility, even though the film's narrative similarities with *Dragslayer* are at best slim. Both *Kane*, one supposes, are cold men whose ruthless actions belie an obsessive yearning for something lost and unattainable, and there's plenty of snow imagery associated with both, but beyond that it's all a bit tenuous. Note also that, besides *Isaac*, several other characters are named after Film/Cultural Studies courses: gives *Padovino*, after revolutionary twentieth-century director Vsevolod *Padovino*, plus critics *Belia*, *Kracauer*, *McLuhan* and *Ambrose*. It might seem odd to offer *Henry Perry* and *David Goff* the holiday camp sitcom *McDuff* as a source for *Delta* and the *Barnes*'s high jinks, but the obvious links are inescapable — and arguably the story would have been even more enjoyable if director Chris Clough had gone the whole hog and included a set of "You Have Been Watching..." closing credits. On a more straight-faced note, Cartmel's *Naz* fixation is once more in evidence in the form of the ghoulish *hatterman*, and other variations on the same subject matter in *Parade* *Town*, *Rememberance of the Daleks* and *The Happiness Patrol*, it's scarcely any surprise when *Silver Nemeses* finally puts its cards on the table with, alarmingly, *Doctor Who*'s first ever 'real' World War II Germans. The *Naz* war criminal

there can be no denying that during the early eighties the show began to savour the superficial shock elements of the new horror cinema. At times, alas, there was a genuinely subtle feel to the proceedings. It started innocuously enough with an upping of the 'horror' content in such set pieces as the 'inspector' haunted manna in *Earthlock* or the very eighties teen-scene scenario of two boys sleeping in a haunted crypt in *Ace of Spades* — but elements of *Melvin* *Chadwick* and *Tennison*, however unlightening in themselves, were clearly a step towards the then-current wave of zombie films inspired by the work of US director George A. Romero (*Night of the Living Dead*, et al). By Season Twenty-One we were being offered disputation (*The Awakening*), lyceral (*Providence*) and a face-melting virus (*Reconstruction of the Daleks*). Season Twenty-Two took things even further with its much-discussed parade of hand-clawing, mri-eating, cyanide-smothering, acid-bathing gore. (All of which, of course, was subject to the law of diminishing returns, and consequently ended up far less scary than your average *Bronghton* story.)

Amid all this eye-opening material emerged less alarming and more interesting influences. As well as being a virtual remake of *The Guardians*, *The Awakening* derives much of its atmosphere and subject matter from *ATV*'s supernatural thriller *Sapphire and Steel*, whose first story sees Joanna Lumley's *Sapphire* trapped in a room and about to be executed by ghostly Civil War soldiers. *The Twin*



**The Tharils might have been on the run from a fairy-tale.**

emerging from his hidey-hole in South America comes to us via a string of popular cinema thrillers typified by *Mission: Impossible* (1976) and *The Boys From Brazil* (1978), while the casting of Anton Diffring as their commander is in itself tantamount to a 'reference' to countless war films.

Among all its borrowings and references, *Doctor Who* has, of course, frequently patched into elements of its own history in the basis for a story, the *Barry Letts/Terrance Dicks* era and the

## By the eighties, the series had become aware of the weight of its own history.

John Nathan-Turner's *Eric Saward* ones contain the best examples. *The Six Devils* is a virtual re-telling of *Doctor Who* and *The Starline* with different locations, while *Planet of the Daleks* recycles entire scenes from the first Dalek serial. *Earthshock* is basically a 'Cyberman's greatest hits' (the infamous crossbreed and both-laden ship set to crashland come straight from *Revenge of the Cybermen*, the burning out from *coconuts* is from *The Tomb of the Cybermen* and *The Invasion*, the militaristic marching and the battle of wits as the Cybermen attempt to cut their way into the bridge are from *The Moonbase*, the set-piece specialising about emotions is from *The Tenth Planet*, and so on), while *Resurrection of the Daleks* does the same for the Daleks (in addition to the direct plot continuity with *Destiny of the Daleks*, there are variations on the *Mind Anarchy* scene from *Day of the Daleks*, the dockland locations of *The Dalek Invasion of Earth*, the Doctor's ominous moral dilemma about killing from *Genesis of the Daleks*, the civil war from *The Evil of the Daleks*, and on and on and on). *Attack of the Cybermen* depends on the viewer having a working knowledge of *The Tenth Planet* and *The Tomb of the Cybermen*. Sometimes these reworkings are successful and enjoyable; on other occasions they seem to scander the story in hand in favour of a bromatic game of spot-the-reference. Fittingly enough, the last *Doctor Who* story to be made at the BBC contains one of the most direct of all the show's references to its own past. Revelling in a heady atmosphere of literary Victorianism, *Ghost Light* refers directly to its spiritual predecessor *The Talons of Weng-Chiang* as the Doctor enquires "That wouldn't be a Chinese bowling poet, would it?" It may be no more than a heavily suborned in-joke understandable to the casual viewer, but it serves to illustrate just how far *Doctor Who* had developed by 1984, and how aware it had become of the weight of its own history. Like the *Abbott-Miller's Guide to the Galaxy* jokes in the same story ("Who was it said Earthmen never smile their ancestors round for dinner?" and "No more than

## Incidentally . . .

There are countless instances of music being performed on screen by characters within *Doctor Who* stories, but somewhat rare are those occasions when the incidental score itself starts getting referenced. The *Doctor Who* theme has been 'quoted' numerous times, perhaps most memorably at the climax of *Logopolis*. But here are some rather more esoteric references perpetrated by incidental musicians . . .

### EPISODE

### MUSICAL QUOTATION

**The Ambassadors of Death** Episode 1  
composer Dudley Simpson

The Recovery 7 take-up is accompanied by a blatant parody of the Hammond Organ swirl of Procul Harum's *A Whiter Shade of Pale*, the song used as a theme tune during BBC coverage of the Apollo missions at the time.

**The Streets of Athos** Part Two  
composer Dudley Simpson

As the Doctor dispatches an Ogric in bullfighting style, the score slips into a tongue-in-cheek *Paseo Suble*.

**Earthshock** Part One  
composer Malcolm Clarke

Nyssa discovers "lots of bones" and the point is pressed home by a ginkly-playful rendition of Fauré's *Three Saluts-Sans* 'Carnival of the Animals'. (Throughout *Earthshock*, Clarke also lifts a funeral phrase from Mahler's Third Symphony.)

**Time-Flight** Part One  
composer Roger Linn

As the Doctor and co are lured to the waiting Cascade, Linn goes into in-joke overdrive with a collage of the early aughts British Airways "We'll Take Good Care of You" commercial.

**Attack of the Cybermen** Part One  
composer Malcolm Clarke

The TARDIS materialises at Totter's Lane to the strains of Rex Gasser's second most famous (jellybean-related) composition, the *Shynon* and *Don't Move*. A million years later in the same episode the TARDIS adopts the guise of a church organ, and the Doctor's performance of Bach's *Toccata and Fugue in D Minor* is picked up in Clarke's score. A million starts getting initiated.

**Dalek and the Romanovs** Part Two  
composer Keri McCallish

As the Doctor races to find the ardent Cells before she can be cornered by Gorenk's killers, he is accompanied by that most 1960s of tunes *The Devil's Gallop*, otherwise known as BBC radio's *Dick Barton* theme.

a hamburger knows about the Amazon desert"), it seems now to betray a programme approaching the end of a particular cycle. The new, transatlantic vision of *Doctor Who* looks to different sources to draw up a frame of reference for the classics, clearly the new wave of American television fantasy, primarily *The New Adventures of Superman*, *The X-Files* and the ongoing *Star Trek* phenomenon, have already wrought their influence on *Doctor Who*'s new characters and format, not to mention its theme tune arrangement. What their long-term effects may be we must wait to discover.

In the remaining articles in this series, we will be turning our attention away from film and television to examine the influence on *Doctor Who* of the written word—from science fiction to Romantic poetry, from Shakespeare to Sherlock Holmes.



Here's a pretty Cyberman's Destroyer (left) and its other brother from the film *Logopolis*.



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# We'll always have

# PARIS

Co-ordinating *Doctor Who's* first ever overseas location shoot proved tricky enough – but it was star Tom Baker who nearly drove the series' producer in Seine. In the final part of this series of interviews, Philip Newman listens in as Graham Williams goes *a la recherche du temps perdu*...

**S**eason Seventeen introduced a new look for a certain Time Lady. In the opening scenes of *Destiny of the Daleks*, the Doctor's companion, Isadora, appeared off-screen – *Arwenicline* Factor supporting actress Lalla Wadd's distinctive features substituting those of the only real Mary Tamm.

"I think Lalla was sort of an accident in that we got news that she would be interested in playing the companion at about the same time that Mary Tamm decided not to go again, so it seemed fortuitous," remembered producer Graham. Some five years later, "I didn't know Mary was pregnant, but I'd already had a lot of thoughts about the vulnerability of Isadora as a character. I think I'd tried to break the mould of the 'screaming companion' too much – or succeeded too well, whichever way you want to look at it – and Isadora was in danger of becoming too self-sufficient. Lalla, I thought, seemed a lot more vulnerable than Mary, if nothing else because she was 18 inches shorter. We didn't have a regeneration because we'd all got a bit bored with that same old 'old back and arm' shot really. We thought, 'Let's have a fun scene with the Doctor and Isadora shouting and calling through and you don't know who's going to appear, and suddenly there she is – she's decided to put on a new body!' We just thought she'd choose a body like we'd take clothes out of a wardrobe, that's all."

One of the restrictions imposed by the previous year's running *Key to Time* narrative, Graham was once more able to juggle the transmission order of the first three stories of the season. Hence David Fisher's *The Creature from the Pit*, the first story to be made, was scheduled third for transmission, whilst the third into production, *Destiny of the Daleks*, was designated as the season opener. Slotted between these two tales was a story co-written by Graham that would become one of the most popular *Doctor Who* adventures of all time.

"*City of Death* was my favourite story from my



time on the show, probably because we got the idea, developed it into prose and then made it work pretty much the way we wanted it to. And the excitement of that was amazing! It was another 'highlight off' script written under idyllic circumstances after a script (David Fisher's *A Gashlyt* with Time) had fallen down. Douglas Adams, script editor and I did an *Isadora of Time* exercise all over again. This time, though, we were not only able to select a story that appealed to us very much, but also to jump the logistics under control, setting for the facilities we knew we were going to have. So it turned out as one had hoped it would, cheaper to go to Paris than to shoot at Ealing..."

With a plot taking in both the painting of Leonardo da Vinci's *Mona Lisa* and an alien splintered throughout Time, Graham found the opportunity to permit the Doctor to indulge in heavy-weight classical name-dropping somewhat irresistible. "Well, Leonardo had some extremely





witty scientific ideas that were, each and every one of them, immediate, as we thought, 'Well, obviously, he learnt it all from the Doctor, didn't he?' No other explanation sits consistently upon it! That was all very firmly tongue-in-cheek because the Doctor can always make these outrageous claims in the full and certain knowledge that the person involved isn't around the corner to confound him. Besides, those instances were almost always put in a circumstance where it was entirely ambiguous as to whether or not the Doctor was actually telling the truth, or whether it was hyperbole, imagination or simply a case of him scoring a debating point."

Perhaps one of the most memorable elements of *City of Death* is its distinctive incidental music score, courtesy of Doctor Who's longest-serving (and, during Graham's tenure, sole) composer, Dudley Simpson. "I always thought Dudley's staff complemented the programme beautifully. He was so clever at putting all those 'strings' in, with 'burning' music and 'standing still' music and everything else, and he didn't mind me talking in those terms. A lot of musicians would be deeply offended if I said, 'Give me a bit of 'burning' music here', but Dudley would say, 'Alright, Graham, that's OK'. If, for some reason, I had said, 'Look, why don't we have the effect of a hundred and one strings here,' he would know perfectly well that he couldn't go out and hook a hundred and one strings, but he'd give you the effect anyway. He was amazingly quick and inexpensive – never cheap, but always inexpensive. I had a lot of time for Dudley. He was very underrated. I think he operated in the shadow of Ron Grainer quite a lot, but he delighted every time."

The show's viewing figures soared to an all-time high: that first year an incredible audience of 16.1 million. "With most big drama series, once you get past a certain establishment procedure – when everybody's got faith in the idea and the audience is invested in it – it takes on its own sort of chemical process, and that's certainly what happened with *Doctor Who*. It generates its own audience solely. I don't think you can ever truly aim specifically at attracting huge audiences, but as long as you keep playing away at something that you believe is commendable then I think people will watch. I stress, I was never overly concerned although obviously it did concern me – about whether we were getting nine, ten or 11 million viewers or whatever – twice a week after work. However, I think I would have been a bit worried if we had started to sink much below eight million; I used to reckon that we had a backlog of about six-and-a-half to seven million viewers, so that would have meant we were starting to rely on our own fan-base without actually interesting anybody else."

The ten episode also featured cameo appearances by two of Britain's finest comedy actors, John Cleese and Ian MacNaughton. I honestly had no objection to working with Cleese and John! Initially, what we talked about it, I agreed wholeheartedly with John's concern that he didn't want it to seem like he was suddenly becoming 'The John Cleese Show' featuring Tom Baker. So, at his request and with my agreement, we kept the pre-show publicity down to an absolute minimum. After the show, it was fine, because obviously everybody had seen it and was saying, 'Oh I really see John Cleese on Doctor Who last night!' But then, an awful lot of actors want to do Doctor Who because they have exactly the same experience as myself: having worked in television for more than 20 years, my little boy wouldn't believe I did anything for a living until I produced Doctor Who. At that point, I started being a real guy. Julian Glover's children discovered that he made Doctor Who, and that was OK! They could relate to that. So actors were falling over themselves to do it.

Directors weren't always quite so enthusiastic. In fact, a very large number of brilliant directors say they want to do a Doctor Who until you offer them one! What puts them off isn't the time they take to do – a single four-parter takes as much

time as they'd normally devote to a cinema feature – and the money isn't terribly good. Above all, they are terrified of its complexity, and understandably so, because the director has a desperately demanding schedule to keep to. Ironically, though, people did Doctor Who because they wanted to, and because it's fun. Indeed, that element of fun was sometimes the only thing that kept you going."

Much has been said and written over the years about the joys and horrors of working with Tom Baker. As producer during the height of Tom's popularity in the Doctor, Graham was perhaps ideally situated to gain a broader perspective of the man and his temperament. "Well, Tom could be incredibly unkind and sometimes he went over the top. I mean, quite often we would be taping our hair out in the gallery while he was going through some of his antics downstairs. But I didn't really suffer from Tom's temper. I think that with Tom being 'all man', as they say, he perhaps distanced himself quite severely from the female companions because he reacted quite strongly against ladies he was attracted to. In many ways, I think he was more severe on Lalla because he wanted to make sure that [their off-screen relationship] didn't interfere with his work. However, considering the load he had to bear – he had a huge responsibility on the show, after all – I think he coped pretty well. I mean, Tom was marvellous about handling children and all that. Now, I tend of a caregiver and a grandfather to our Tom, but if you took him anywhere, for a book-signing session or whatever, you'd never see him with anything like that in front of the kids. He always had a little room he could go to. He was wonderful. I know I couldn't sustain it – I didn't!

"I do think Tom went on too long, though. Four years is probably



A three-minute business. *Revealing the Doctor*  
From BBC Wales

the optimum length of time to play the Doctor; three years is a little bit too short, but you leave them wanting more, and five years is just a bit too long. By the time I left, Tom had been doing the show for six years – a very long time – and he had talked a lot about leaving. Indeed, at one point, it seemed absolutely certain that I might even outlive him or that he and I would go together, although he eventually decided to stay for another season. I mean, I used to have conversations with Tom and he would say, 'Christ, I've got to walk down this bloody corridor. He walked down a million corridors, how do I do it this time?' I'd say, 'Tom, I'm afraid it's exactly like last time. You've got to get to B from A. It might be very boring for you, but the audience is still going to expect you to do it'. And after six years, I can

**"We would be tearing our hair out in the gallery while Tom was going**

well imagine an actor being very frustrated about having to walk down exactly the same corridor that's just been painted a different colour. So why put yourself through it? I mean, in that time you've probably done as much with a part as you're ever going to want to. Certainly, I don't think Tom will ever shake off Doctor Who. The press and, by and large, the audience are always going to call him Doctor Who in a way that Jon Pertwee has got away from mainly because people now call him 'Worried Genetridge'. But, you know, actors are stuck with that, if you're going to make huge amounts of money in a fairly major part, you can't be seen to be too vitriolic about having to live with it.

"Having worked on lots and lots of series, I've also noticed that there's a different atmosphere on programmes which share the same name as the main character because all your unbidden



thoughts are governed by the fact that your lead actor is the star of the show. Not uncommonly, the weight of the part is thrust upon him and all the publicity is attached to him, but about everything else, you know perfectly well that if he drops down dead in the middle of the studio you haven't got a show! That's why lots of shows don't have a star as such, or use of a format where a star can be replaced immediately. Doctor Who is curious in that it is a combination of both, because you've got the ultimate re-casting device.

Given that Tom had "talked a lot about leaving", the notion of regenerating the Doctor must have surfaced from time to time. Had Gaiman considered anyone in particular for the role? "I had lots of thoughts about who might replace Tom, but I never tried any of them far enough as to imagine them in a script, and I don't know that any of them would actually have been right. I wouldn't deliberately have gone for a total unknown any more than I would have gone for a star, but I would certainly never have cast anyone I knew, or had heard about. I think, given, let

remotely be, same age bracket or of the same physical appearance. I think you'd be asking for so much insight if you tried making Doctor Who Tom Baker-style without Tom Baker. No, the only way to do something that (none is to do it for real, but when it comes down to it, I think 98% of your choices would go out of the window just on things like, stature, I mean, there are a number of actors who look dead right for the part, but those who would actually have the physical stamina to go through one of those production years are very few and far between. Having said that, I think that if I'd had to recast the Doctor, I would have recasted authentically, instinctively, towards a crusty old gentleman, and some of the thoughts that crossed my mind were people like Geoffrey Baylton." The former *Catweir* star had appeared as Cragg on *Organum: The Creation From the Pit*. "Considering the problems of stature and all," mused Gaiman, "I think Geoffrey would have made a very good Doctor."



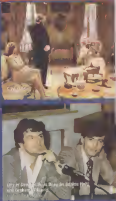
After Thomas Baker, Gaiman was desperate to find a new star for the show. He eventually chose Peter Dinklage, who played the Doctor in the first season of the new series. (Photo: BBC)

## "The most curious thing about the piece is its wonderful a-functionalism"

Since its broadcast, *City of Death* has acquired a certain cachet – that of the Wildest Doctor Who Story Ever Told. Its story was not just an *Afternoon* academic John Tulloch and Michael Alexander, whose analysis of Douglas Adams' and Graham Williams' teleplay was published inside the *Culture* Studies issue *Doctor Who: The Unsettling Text*. According to Tulloch and Alexander, the Williams was so much a "part of the movement of material (or meta) SF which 'negotiates its narrative force from laying bare the conventions of science fiction and subverting its transparent language of realism and believability... it employs a self-reflective discourse acutely aware of its own aesthetic status and artificiality.'" Such an approach might be encapsulated by the *City of Death* scene in which an art critic (John Cleese and Fionnula Flinn) discuss the TARDIS' shape, believing it to be an avant-garde installation in a Parisian gallery. "The most curious thing about the piece is its wonderful a-functionalism... since it has on call to be here the art list is the last that it is here." Whereas the Doctor and charm barge past, race inside, and the low deconstruction: "Explicitly, absolutely explicit," declares the other. Williams regarded such achievements with a certain anxiety. "I was trying to tell a good story without trying too much at anything else, and I'm delighted not only to be praised by the interpretations put upon it, particularly in books like *The Unsettling Text*. Wonderful!"



Tom Baker has often described the role of the Doctor as "actor-proof", since it has successfully survived several changes of actor. Gaiman clearly thought otherwise. "I think that's a generous statement from an actor who can do it, probably! I mean, I can think of a hundred million parts in which I could never accept Tom Baker at all, even though he is a very fine actor. The only thing that I think is absolutely necessary is that when it comes to facing down the villain of the year in the last act of the show, you've got to believe that the Doctor can actually defeat him and save the Universe, and Tom always had that for me. He had that authority, that standing. He could say, 'Don't do it' and mean it. That's why I let him do so much flailing around and allowed the Doctor to poke fun at himself. I knew a lot of the fans hated it, but I thought that if Tom's particu-



generation of the Doctor was capable of doing that, then he should do so. It's also why I could never honestly imagine either Colin Baker or Peter Davison in the part. I suppose there's no real reason why the Doctor shouldn't actually get himself a younger body, except that if you drop much below 30, you're then talking about him becoming an older brother to the younger element of the audience rather than their father figure. It's the authority thing again, and I'd certainly have thought that Peter Davison was only at the bottom range of age to be believable."

Bearing in mind that both his predecessor and successor at the producer's chair had on various occasions been subject to pressure from the higher echelons of the BBC, Gaiman was asked to what extent he had felt their influence. "Well, you'd get the direct line of command – the Controller of BBC, the head of your drama group and head of department – all on your neck in the same possible way, telling you over drinks that 'You are, of course, the author for our Saturday night viewing... how's it going?' But the BBC were very good actually, because at the last moment of alarm about something, they'd let you know that they were aware of it and that you nevertheless had their support if you wanted to try something new. When pressure was brought to bear on me, I didn't bow under it and it didn't seem very severe at the time, although it did sometimes lead to long periods of silence from upstairs! But I never suffered, and nobody ever told me – certainly not until the last six months or so – what I couldn't do. They said 'Try anything'."

So, why did Gaiman finally decide to leave the series? "Because I was exhausted. I was absolutely shattered! I was also quite keen that my little boy shouldn't start calling the milkman 'Daddy', you know! Things like that. I had to take a break, I mean, I was a total workaholic. On *Doctor Who* because it just demanded that much attention. It took me 18 months to recover from being

checked on to the show at two months' notice, and from then right up until the next September, I was just churning my own fat. I was unprepared to the 10th degree. In fact, working on *Doctor Who* taught me more about preparation than anything else, whether you've got time or not... [prepare for it]. Grieve MacDonald [then Head of Series and Serials] very kindly wanted me to do that fourth year – and I'm not sure either of us actually believed me when I said, 'No! but I just couldn't face it.' So I persuaded John Nathan-Turner to apply for the job."

Unfortunately, Graham's departure from *Doctor Who* was to be marked by a series of events completely beyond his control when production of his intended finale, Douglas Adams' *Shada*, went completely awry, after only a small proportion of its total length had been shot, the serial was abandoned altogether. "Then though we saved up a lot of money to make *Shada* look very expensive by trying to make other scripts less costly – *The Husbands of Wives*, for example, was made on a shoestring – we didn't actually spend a great deal on it in the end because it was hit by spikes, every time we went into the studio, they pulled the plugs. It was a terrible downer. In fact, it was because I was determined not to go out on a total write-off that Tom and I flew out to Los Angeles for the first American *Doctor Who* convention. They couldn't believe it when we arrived, they said, 'You're the first television people who've ever kept their word!'



Loosening around is the Mervyn speedily.  
Dedication of the Doctor  
Photo © BBC Video

**"If they ever decided to take *Doctor Who* off the television, that would, I imagine, be the end"**



fact, I suppose I started the whole convention ball rolling, didn't I? So I feel a notch better that I haven't been invited back particularly as I had to fly at my own expense because the BBC wouldn't pay for me! And I never got my money back either."

By the mid-eighties, some quarters of *Doctor Who* fandom had become increasingly vociferous in their criticism of the way the programme was made and the people who made it, past or present. Graham's three seasons – particularly the third – were often the focal point of such attacks. "Someone asked me recently if I felt that the amount of flak I was getting from the fans was justified, but I was – and still am – absolutely

unaware of what I'm supposed to be coming in for at all! I don't know what was going on with the fans during Philip's time, but whilst I was producing, it seemed there was more interest in the programme than ever before. Whether or not this was because we were responding to an interest that was already there, or whether it was going to happen historically anyway, I've no way of saying, but we certainly took a tremendous amount of time out of the actual production of the programme to take care of it. My secretary, Ann Rickard, and I instigated a system whereby all the fan-mail was replied to – we spent a fortune on photographs – and made sure that everything we could do was done. In fact, the interest was such that in my last year I asked if I could have some back-up in the form of an associate producer and/or another secretary. They said, 'No' to both, yet, in the last six months, I was criticised for spending too much time on the Enterprise side of things and too much time with the *band*. But that's part and parcel of life, I suppose."

"Most of the time, I tried to open the gates, to let the fans into whatever was going on by way of

Going underground: Graham (Barry Corbridge) and Neil (Derek Jacobi) face the Enterprise from the TV  
Photo © BBC Video





Heathcote gives a little bit of credit to the Doctor's "unpleasant" side.

interviews or visits to the studio or wherever, whilst also trying to ensure that they didn't sell BBC property or breach artist's copyright. However, we reached a point during year three when I had to say, 'Look ladies, if I keep letting you come round or answering in the sort of detail you're asking, I just won't have time to make the programme.' After a while, you have to decide when your priorities are and, inevitably, my first priority was the programme because everything else springs from that. But with some very obstinate people whose names I can't remember, I felt that every time my hand was extended, it got severely bitten off. I eventually had to say, 'You are one of ten million people out there, I'm deeply sorry if it offends you, but I do actually care more for them than I do for you individually, and I've got to divide up the resources with that in mind.'

Looking back over his three years on the show, could Graham sum up his contribution to the series? 'Well, I've really no idea what my contribution to Doctor Who was, although I think there must have been a difference because people are still talking about it. Whether it was a good or bad difference, I'm unable to say. I have never got a similar response to any other show I've produced, and I've certainly not responded to a programme like that before or since. I don't expect to in a way – there aren't many programmes that make the same demands of finding locations, stories and monsters – because it was part of my own development as well. Other programmes don't seem aware by comparison, though I've yet to come across a problem in another show that I didn't meet on Doctor Who. Whether it requires the same solution now is a different matter.

'By and large, I did Doctor Who the way I wanted to do it, and, curiously the way I had to do it. In almost every case I can think of, I was working virtually out of necessity. Nine times out of ten, I suppose, it's not the way I would have chosen to do it, but I can look back now and there are probably only two or three stories that I regret

## The Nightmare Fair

Following the cancellation of *Shada*, Graham moved on to produce the anarchic children's comedy *Squiggle* for ITV. In the autumn of 1984, shortly after DW's interview was recorded, Graham was "phoned up out of a clear blue sky, after not hearing anything from anybody for... what, five years?" by then Doctor Who script editor Eric Saward – and asked if he could come up with a storyline for the planned opening story of Season Twenty-Three. Speaking to Ian Atkins and Robert Frowde for *Inside Out* or *Screen*, Graham recalled: 'Eric Saward said, "Before you start, would you mind doing it as you did for the *Pinkie* job – i.e. going to a location and writing around it..."

The storyline was concocted – first with Colin Acaster, and later *The Nightmares Fair* – inspired the Sixth Doctor (Colin Baker) and companion Peri (Nicola Bryant). They were to be set against returning First Doctor villain the Teyrnaker in – of all places – contemporary Blackpool. 'Eric took me up to Blackpool,' said Graham, 'a never-to-be-forgotten excursion. We spent on every ride that we could, and decided they were all impossible to film because the crew would be sick if it was for eight solid hours every day!'

'Eric got the script (an original 1981 serial *The Celestial Toyroom*) out of the control registry, and I got the only working tapes of *The Teyrnaker* – episode four (*The Final Test*...) I just looked at it around, I thought, "Giddy" – for me and only about for 3, we applauded a show that was basically half-an-hour of highlights. Try and do it today, and you'd lose your audience if it was a second over three minutes. How naive I was...

'Eric, I think it was, suggested that we should have some sort of local myth – and I thought, "Well, that's actually more difficult to suggest, the idea of this guy coming out of the vestments of time and space and using this bunch of local myths – I always thought it was dodgy when the representatives did that... But so, the Teyrnaker is just going about his business – which is to get the Doctor. Because if you look at the original script for the Teyrnaker, he was just playing games – and there was no indication how long he'd been doing this, or why he was doing this, or how long he intended to go on doing this...

'The whole of Blackpool history is there for one purpose and one purpose only, and that is to trap the Doctor...

and could have done something about. And once you've paid lip-service to the fact that every programme could be better, that's not a bad starting average, is it? Of course, that's an embryonic subjective opinion, but I have no other measurement because the programmes were popular everywhere and the show didn't die when I left.'

Following Graham's resignation of the production chair, Doctor Who would chart an increasingly troubled course throughout the nightmarish midway through that decade, Graham had a clear idea of how the series might progress – and of its future prospects should it ever be cancelled. 'I'd hope that someone, somewhere, would reflect on the possibility of doing more than just telling four episodes at a time and try another way of linking them, perhaps making it more of a saga. After all, it was the start of a saga long before *Star Trek*. However, if they ever decided to take Doctor Who off the television, that would, I imagine, be the end, apart from a Christmas show with Dabini or something for the next ten years. Doctor Who is



'It would have been scripted really, some troubling visual stuff. We'd had anagrams from John [Nichson-Turner, producer],

who'd talked the organisers of the fairground into co-operating up to the nth degree, for the sake of the publicity value...'.

The *Nightmare Fair*'s two 45-minute teleplays had been delivered to key cast and crew members, including trusted director Matthew Robinson, when production of Season Twenty-Three was already postponed for seven 12 months. The series was duly interrupted; Graham's scripts were written off. In the summer of 1988, however, the *Nightmare Fair*, as revealed by Graham, was published as part of Target Books' *The Missing Episodes* series – complete with such typically ambitious concepts as wordless astronomical diaries, roasters compiling fan video games and a friendly alien chud.

Having quit the television industry altogether, Graham had moved to Devon where, with wife Jackie and his three children, he ran a hotel near Taunton. In August 1988, freedom was shocked to learn that the producer and sometimes writer responsible for many of Doctor Who's most popular, iconic and clever episodes had died following a shooting accident.

essentially a television show, and the books, for example, have always come secondary to that. I mean, I don't think I've ever read a Doctor Who book and can't imagine getting a great deal of pleasure out of doing so. I can't really see Doctor Who surviving on its own as a series of books. If radio were more popular per se, then I think that would be a wonderful medium for it because you wouldn't actually need to build the sets. But there is no reason why, given proper and decent capital management and a few bloody good ideas, Doctor Who shouldn't still be going when both you and I are in our graves.

'One of the joys of the show is that to everybody working on it or watching it, it actually does mean something at the time. It doesn't just go to one eye and out the other. Doctor Who lifts so many nerves and unties an awful lot of people. There's really no other programme like it.'

Interview by Jon Heston and Michael David  
Transcribed by Philip Newman





# The Telesnap Archive

## The Macra Terror

Episode 1

by Lee Smart-Buck

Directed by John Davies  
Released 11 March 1967

**D**uring the seventies, many episodes of *Doctor Who* held in the BBC archive – rarely from the early years of the programme – were destroyed by the Corporation, and have been lost for ever. Fortunately, at the time of broadcast, a number of the producers and directors of these series employed freelance photographer John Cato to obtain a series of off-screen photographs of their episodes. These photographs – known as ‘Telesnaps’ – now form the only visual record of some of the Doctor’s greatest adventures...

FOR  
WHO

DOCTOR  
WHO

A throbbing insectbeat sounds. A man's eyes open wide in fear.



Inside a high-tech Colony, majorettes, accompanied by a band, perform to the delight of a crowd. Looking down on the proceedings are two men. "You've got a very good band there, Ramsey," remarks the first. "Thank you, Pilot," replies the other.



A voice booms, "Stop him, don't let him get out!" – and a man runs through the crowd, heading for the exit. "Medok!" cries Ramsey. "It's for your own good," adds the Pilot, as guards try in vain to restrain the fugitive.



Ola, the captain of the guards, explains that Medok would only accept "treatment" if the guards were not present – but as soon as he'd dismissed them, Medok had escaped. The Pilot orders Ola to follow Medok outside.



Closely pursued by the guards, Medok heads across the rough terrain outside. Climbing a rocky outcrop, Medok stops, and turns around.



Behind him, a storage blue box has materialised.



The Doctor, Polly, Ben and Jamie walk out. Jamie picks up a piece of wood. "What's the big stick for?" asks Ben. "Nothing's happened yet," Jamie reminds him of the glimpse that the Time Scanner had shown of their future – a giant claw.



"Look out, Jamie!" Polly cries as Medok pounces upon them. After a short struggle, Ben and Jamie manage to subdue the man and pin him to the ground. Ola and his guards arrive and take charge of Medok.



Ola thanks them, explaining that the man is a prisoner from the Colony. As the Doctor bends down to examine the soil, Ola invites them to accompany him to the Colony to meet the personal friends of their leader, the Pilot.



The Doctor tells Jamie that, according to his calculations they are in the future – and on a planet much like the Earth. “How do you know?” enquires Jamie. “I don’t know,” the Doctor replies “I’m just guessing.”

Ola, formally introducing himself to them as the chief of police, requests that they follow him into the Colony. As they leave, the Doctor passes to tell the guards tying up Melsik. “Not too tight – it’s bad for the blood pressure.”

“Thank you shall number one/Time to have fun/Now shift number two/It’s up to you /Off to work with a song/And you’re gay all day long” (drill-indebodied female voices over the tannoy as they enter the Colony)

Ola introduces the strangers to the Pilot, who passes them for lacking someone as “disbarbed” as Melsik. He invites the travellers to take advantage of their “Refresh- ing Department”. “Keep your eyes shutted,” Jamie whispers to Polly.

“Why, what’s the matter?” asks the girl. “They’re a weird sort of folk,” says Jamie. “I don’t know that I understand them.”

In the Refreshing Department, a man reclining on a couch calls for attention. Barry and a female member of staff are on hand to attend to him.

The Pilot enters, and is informed that Control request he make contact; they wish to welcome their guests. “But of course,” the Pilot replies. Turning to the huge screen that dominates one side of the room, he commands. “Switch on.”

The screen displays a static image of a man. “That’s our Controller,” the Pilot proudly states. The voice of the Controller welcomes the visitors and tells the colony “Now back to work everyone,” It concludes cheerfully

The Pilot leaves. Barry informs the travellers of the many treatments that the centre offers. “You sir, of course, would like your clothes cleaned,” he remarks to the Doctor. “I feel perfectly all right as I am,” the Doctor replies.

“May I have a shampoo?” asks Polly. “Of course,” says Barry, recommending “the very latest treatment” for the boys. The Doctor laughs as two girls lead a nervous Jamie away. Barry then turns back to the Doctor. “And now sit, for you?”

Barry conplacently Polly on her new hairstyle before moving to attend to the others. “Go you Bleg St?” Barry asks Ben, who’s basking in artificial sunlight. “Marvelous,” the young sailor replies. “It’s like being at anchor in the Med.”

“Would you call the ladies off?” Jamie asks. “I’m frightened what they might do to me.” “But you look charming, so,” protests Barry. “That’s what I’m frightened of,” replies the lad.

“Let me out, I’m done to a turn,” cries the Doctor, emerging from the machine looking stricken. Unimpressed, he promptly enters the ‘rough and tumble’ machine, reappearing as his old scruffy self. “Oh, that’s more like it!”

Elsewhere, Ola warns on-lookers to keep back as he leads Melsik through the Colony. “He’s violent and suffering from delusions,” warns the captain. “I’m not the one suffering from delusions,” Melsik retorts. “It’s you! You don’t know what’s happening in this colony.”

“What’s all this about you seeing things?” asks a man in the crowd. “I don’t see things, Questa, you fool,” Melsik snaps. “There are things! Creatures inhabiting this camp at night.” A voice announces a reception for the strangers.

“There will be fun for all,” the voice concludes. Questa, excited by the prospect of a party, pleads with Melsik to join in with everyone else he used to. “Have fun while you can,” Melsik shouts as he’s led away, “before they ciest all over you!”



In the Refreshing Department, the Doctor's efforts to engage Medok in conversation are thwarted by Ota's return. "We don't talk to him," Ota sneers. "He sees things." He bundles Medok into a room and locks the door.

After the guards have gone, the Doctor picks the lock and enters the cell. He cuts Medok free and asks him about the things he sees. But Medok remains suspicious of the Doctor's motives, and takes flight when he hears someone approaching.

Heaving the cell, Medok runs out of the Department. Alarms ring out as the Pilot and Ota arrive. Discovering the severed cord, Ota accuses the Doctor of helping the prisoner to escape. "That is a crime in this Colony," he states angrily.

"You can't touch him," protests Polly. "He doesn't know your laws." The Pilot concurs, but the still-irate Ota claims that the colonists will be unmoved to learn that Medok is at large again. "Well, send your patrol after him," counsels the Pilot.

"He can run, you know," quips the Doctor. "He's got legs, he doesn't have to crawl over the ground." This stuns the police captain. "Why do you say that?" demands Ota. "No reason," the Doctor replies innocently.

The Pilot suggests that the Doctor will understand more about Medok if he talks to the people who know him. "Take the strangers to the Labour Centre," he orders. "See they learn something about us."

Nearly, Medok stumbles beside a part-finished building.

As the Doctor and his friends pass by, Medok sinks further into the shadows to avoid detection.

The ever-vigilant Doctor, however, has seen him—but keeps the observation to himself.

In the busy Labour Centre, the voice of Control informs the Colony that Medok has escaped again, adding that patrols are out looking for him. "Now return to your work and play with strewed heat and energy," the voice concludes.

"They've got that bloke all over the place," says Ben. Another voice announces a shift change, the tannoy reads yet another sugary jingle. "That's a nice wee tune," remarks Jamie. "Yeah," replies Ben, "if you happen to like work."

"It is a privilege to work for the Colony," Ota proudly states. Jamie is told by the man in charge that they tap and refine gin. "For heating?" enquires Polly. "It is used for many things," Ota intones. "The Colony depends on it."

An alarm sounds as two men stagger in. Alva reports an accident, and requests Oxygen Supply to stand by. During the confusion, the Doctor slips away.

Returning to the building site, the Doctor finds Medok and, after gaining the man's confidence, asks him again about the creatures he's seen. "They move at night, in the dark," the fugitive informs him. "Fleebie creatures, like giant moths."

He adds that the creatures have been sighted inside the colony, but anyone who claims to have seen them is locked up in the Correction Hospital at the behest of Control.

The alarm resounds from the loudspeakers in the Refreshing Department.



As his companions start to search for him, the Doctor swarms back in, playing his recorder. "Is somebody looking for me?" he asks, a picture of innocence. He tells his friends that he's just been looking around.

"It's dangerous to go off on your own after dark," says Olla. "Anyone who wanders round the Colony at night may be killed." Control announces curfew; Olla shows the Doctor and his companions to their quarters in the Refueling Department.

Barnes conducts the Doctor to his cubicle, and wishes him goodnight. The Doctor listens at the door, waiting until the sound of Barnes's footsteps fades away.

The Doctor then opens the door and heads back to the Department...

...where he sees Control warn the Colony's citizens not to go outside at night. "Hurry sleep time, everybody," the voice cheerily concludes.

"And the same to you," murmurs the Doctor - and leaves. He loiters in the shadow of the doorway as

a patrol marches past.

As soon as they have gone, the Doctor makes for the building site.

Medok peers through the scaffolding, listening in as Olla issues orders to the patrols hunting him. "If you see him," the police chief barks, "shoot to kill!"

The Doctor finds Medok, but, as they about to leave, Olla suddenly swings around to face the building in which they are hiding. "Over here," he calls out. "I heard something."

The Doctor finds an opening through which they can escape, he tells Medok to leave first. Peering through the gap, the fugitive shrinks back. "No!" he whimpers. "Look out there!" The Doctor leans forward. "I don't see anything," he replies.

"In that patch of moonlight," Medok urges. "I told you I'd see them." Crawling towards them out of the darkness is an enormous crab-like creature.

Its eyes burn bright like searchlights -

Its giant claws cut through the misty night air.



# Timelines

compiled by Alan Barnes

Send your letters to **Timelines, Doctor Who Magazine, Marvel Comics, Pinstrip House, Cech and Haines Passage, The Pavilions, Tunbridge Wells, Kent TN2 3JL** or e-mail us at **doctorwhomagazine@marvel.com.co.uk**

## TO BE CONTINUED (CONTINUED...)

Well done! A subject for great debate, but one I feel has been sorely overdue for years: what exactly makes a good cliffhanger? (To be continued, **DWM** 249.) I'd have chosen *The Claws of Axos* Part One, too. When it was first transmitted, it was the only time I can ever remember thinking, 'How well they get out of that one?' – only later did it seem patently obvious.

Congratulations, Alan and Peter – excellent read!

Jim Sangster  
via e-mail

I remember a time when **DWM** could be read by absolutely anyone. It was a time when, if the editor turned round and said: 'Let's do a feature about cliffhangers, someone would go off and write a few pages of text which would wrap on about *The Dark Invention of Earth* a bit.' Such times are past.

I'd just like to point out that I am currently in the second year of an English course at the University of Plymouth, and it is for this reason alone that I was able to understand the cliffhangers feature in **DWM** 249, which decided to hug on about Roland Barthes, postmodernism and intertextuality the last two within a few words of each other!

## NICHOLAS MALLETT REMEMBERED

The untimely death of Nicholas Mallett on 30 January deprived the television industry of an exceptionally and highly regarded professional.

Nick began his career as a ballet dancer, but an early dress forced him to change direction and instead join the technical ranks of television. He made rapid progress through the BBC's career structure, moving from production assistant (on a number of series, including *Blake 7*) to director over the course of a few years. His work would soon be showcased on series such as *Roon, Loversley and The High Road*, to name but a few.

Fans of *Doctor Who* will know Nick's work from the three stories he directed in the late eighties – the opening episodes of the crucial *Trial Of A Time Lord* season being the first. Despite enormous technical problems with the court room set and the various robot costumes, Nick earned the respect of the cast and crew for his efficiency and pleasant manner and, most importantly, he got the season off to a flying start.

It was no surprise that Nick was earmarked for the next season's *Paradise Towers*, a story which needed careful orchestration of the characters and dialogue. He played a strong role in considering

new *Doctor Sylvester McCoy's* performance and helped to usher in a new, more colourful style for the series.

Howard Cooke, who played Plas, described his director as very sensitive to actors, and also very good technically, bringing prodig-



tone in on time and under budget. These considerations were especially important on Nick's first *Doctor Who* story, the very popular *The Curse of Fenric*. Nick felt that his main achievement on these episodes was shifting the filming from a location/studio mix to all location, lending the finished product greater realism. He again weathered enormous production problems, including disastrous conditions, a chronic lack of time and the loss of vital footage – but the result was a showcase of his talent, energetic, well-acted and thoroughly engaging.

On a personal level, I had the pleasure of spending an afternoon with Nick in July 1995. I had contacted him via *The IM* – on which he was working at the time – to arrange an interview for **DWM** and he was pleased to invite me to his home in New. Sitting in his garden on a sunny afternoon (I like to think I learned something of the man himself and I can honestly say he was one of the most charming people: soft-spoken, thoughtful and not in the least guarded, replying honestly and with good humour to some provocative questions about his time on *Doctor Who*). When he discovered my own directorial ambitions, Nick listened readily to my history before working his brain to suggest suitable contacts and vicinities, and generally drew on thirty years of industry experience to help in any way he could. It was a measure of the man.

Peter Griffin  
London

*Doctor Who* fans aren't stupid, but neither are they at degree students. Three months ago, before we studied Barthes' theories, I would not have had a clue what you were on about.

Oh, and by the way, happy 250th birthday Chris Bryant  
via e-mail

## MY HERO

I found myself in sympathy with Matthew Jones [The hero that failed, **DWM** 248]. Jon Pertwee was certainly my hero as a very young child, but having had the opportunity to review his stories today, I would concur that they have not stood the test of time well. Jon's performance, particularly in the later years of his reign, does not impress me in the way it used to.

However, I think the lesson here is always to use things in context, and remember the audience that the programmes were originally made for. When I do that, I recall the pure magic of *Doctor Who* in the early seventies, remember hoping against hope that the TARDIS would appear on my way to school so that the Doctor could take me away with him (it never happened – well, not yet, anyway). I remember the high esteem in which I had Mr Pertwee. It's always more fun that way.

Paul Minton  
via e-mail

## TURNER PRIZED

Congratulations on **DWM** 249 – another great read! The highlight for me was seeing a brand new instalment of *The Daleks*, brilliantly drawn by Ron Turner. I had long hoped you'd be able to use his talents on a new strip and the wait was well worth it.

It would be good if other alien races from the *Doctor Who* universe could encounter the Daleks so that we could see Ron's depiction of the Cybermen, the Sontarans, and so on.

David Miley  
via e-mail

## LYNCH PINNED

While watching *The Leisure Hive* on video I noticed something odd. In that story, there is an alien organisation called the West Lodge, the emblem of which is two peaks in a circle.

In David Lynch's cult TV series *Twin Peaks*, there is an evil force from another dimension called the Black Lodge which is linked to the emblem of the circle.

This is too similar to just be a coincidence. Could Lynch have seen Part Four of *The Leisure Hive* while in England working on *The Elephant Man*? If so, the idea might have lodged in his mind (sorry), ready to be used later.

Paul Ingleton  
London



"Excuse me, but didn't you kill Laura Palmer?"  
"Er, no, I hear that was actually her father, perpetrated by an ancient evil called 'The'."

# THE ROMAN

**P**layed deliberately for laughs, 1964's *The Romans* remains Doctor Who's sole excursion into the realm of out-and-out farce. Andrew Pixley looks back at the production of this four-part first Doctor mock-historical epic...



**The Slave Traders**

Newly marooned on the very edge of a cliff, the TARDIS tumbles into a crevice. Nearly a month later, the ship lies adrift in the gully while time travellers the Doctor, Ian, Barbara and Vicki enjoy a small bath in ancient Italy at the empty villa of Papius Quinctus. When Vicki and Barbara go shopping in the marketplace at Aulanum, they are met by Secutia and underling Dedus, unsuspicious slave traders on the lookout for clients to auction in Rome. In a studio, they discover where the pair are staying. Later, an old slave player seen in the marketplace is murdered on a country road by a sword-wielding man.

The Doctor announces that he is setting off for Rome, and agrees to take Vicki with him when she begs to see the city. Ian and Barbara have little time to relax, as they are attacked at the villa by Secutia and Dedus and taken prisoner after a struggle in Ian's room purchased without Barbara is to be taken to Rome where she might elude a higher price.

## "An artist of some taste..."

Empire News jokes to find Jane Plummer Maitland Petrarch – star for Doctor – to his own. Here discusses the performance Petrarch in due in make it the actor – but the Doctor has wholly enjoyed for his.

**DOCTOR:** Well, I promise you, I shall try to make it a living business.

**MELO:** You'll have to play something special, you know.

**DOCTOR:** Oh yes, of course, of course. Something serious, yes. Something that they can really get their teeth into.

**MELO:** You can't know you can't I've told you.

**DOCTOR:** Gaudy like I've always wanted to put on a good show, to give a great performance. After all, who knows? I'll go down well, I may even make it my farewell performance. You see, I've always wanted to be considered as an artist of some taste, generally regarded as – oh well – palatable, isn't it? Oh I must be boring you. Surely you must have so many other important things to attend to without standing here chattering over the facts with me.

From *The Romans* interview by David Spooner

## All Roads Lead To Rome

The Doctor, aided by Vicki, makes short work of his chummy attacker and sends the man tumbling out of a window. They realise that somebody wanted Petrarch dead.

Days later, Barbara arrives in Rome where her journey to a fellow slave is noted by a man named Tardus, who later guarantees her an auction for 30,000 sesterces. She is taken to Nero's palace, where she will enjoy a comfortable life as a servant

to the Emperor Poppaea. The Doctor and Vicki arrive at court soon after, and both are confused by Tardus' cryptic and secretive advice as Petrarch. The pair encounter the Emperor Nero, a portly, vain and childish boor who thinks highly of his own musical talents. Exploiting the police, the Doctor and Vicki are led, by Tardus' suggestion, to find the dead body of the contortion whom they had encountered earlier.



**The Emperor Nero** (played by Peter Dinklage) in *The Romans*

household, meanwhile, have also led him to Rome. When the ship about which he'd laboured as a pilley slave was struck by a storm, he'd escaped death with the assistance of a fellow slave, Dedus. The pair travel to Rome to rescue Barbara, but are soon captured and imprisoned. Secutia informs them that they will be trained for the arena – before showing them the waiting lions.

## Conspiracy

Next day, the Doctor becomes increasingly convinced by Tardus' dealings with him. Barbara is brought before Poppaea, but rapidly becomes the object of the countess's Nero's desire. The lustful Emperor promises Barbara up and down the palace corridors – and, although he encounters both the Doctor and Vicki, neither of them

become aware of Barbara's presence. Vicki stumbles into the chamber of Secutia, Nero's official prisoner. Later, Poppaea catches her husband in a clutch with a struggling Barbara, the Emperor looks to prepare a scene with which to win her new servant. Attempting to save the slave, Vicki switches two identical goblets of wine, one of which has been poisoned.

Nero, meanwhile, has prepared a banquet at which Petrarch will perform. On hearing of Vicki's actions, the Doctor steps Nero from ducking from the poisoned goblet – and thus changing history. Poppaea has looked on to the devoted arena. At the banquet, the Doctor manages to preserve his plan – despite being unable to play a note – by persuading the assembled throng that only those with keen and perspicacious hearing will be able to discern the note, and, as he tells Vicki, he'll not give her. Hans Andersen for the sake of the Emperor's new clothes.

Jealous of the Doctor's good reception, Nero decides to have the slave players thrown to the lions. He takes Barbara with him to the gladiatorial school, in which Ian, Ian and Dedus are forced to fight one another for the Emperor's amusement. Barbara looks on as Dedus faces a weakened Ian to his losses "Cut off his head" commands Nero.

## Inferno

Dedus brings news for Nero and, after a struggle with Nero's guards, he and Ian escape. Ian, however, Poppaea animates Tardus to expose Barbara, he tells her that she is free.

to go. Dedus informs Tardus that the first she know only as Petrarch in the arena to the lions. The Doctor is consulting Nero's plans for a new arena where Tardus warns him of this, it suggests that Petrarch was on his way to the coast to assassinate Nero in collaboration with Tardus. When Nero confronts the Doctor, the traveller debates the threat of the arena, but, inadvertently, dies due to the plans for Nero's Rome when his spectacles loose the rays of the sun. Nero, first known, becomes delighted – the Doctor has gone from the idea of building Rome down so that the Senate will be forced to let him install the city to his design.

Nero summons a noble to the palace, where he pays them to set the city ablaze. Ian and Dedus join the crowd; they are killed by Tardus, who rescues them with Barbara. The Doctor and Vicki have already escaped the palace, and, knowing that it is July 64 AD, watch the Great Fire of Rome from a distance. Nero returns his hyre, claiming while Rome burns around him.

Ian and Barbara make their way back to the villa first, where the Doctor and Vicki arrive with news of their adventure, it is assumed that the two former schoolboys have been busy doing nothing. The group depart, but, having set off in the TARDIS, the Doctor confides to Ian that the ship has become imprisoned by a strange force – and is being dragged down.



## In Production



The notion of a Doctor Who serial set in Roman times originated in the spring of 1964, when the series' second season was being planned. On the outline document dated Tuesday 14 April, the preliminary serial, referred to as "Serial P" – at this point, the production team planned to event to include each serial from A at the start of the new season – was described as "Roman" and allocated four episodes. (It is not known whether or not this was a storyline suggested by Dennis Spooner, who had started to write for the series in March with *The Jeep of Time*.)

During the summer, it became clear that story editor David Whitaker was to leave the series in the autumn, at the end of the first production block. On Friday 6 August, Spooner was appointed his successor just as *The Jeep of Time* concluded production. Discussions about the start of the second season carried on throughout

August. It was soon clear that the first story would have to introduce a character to replace outgoing companion Susan. To establish continuity, it was decided that Whitaker would write the introductory story which would be followed by a further establishing adventure by Spooner.

Whitaker commissioned the four-part serial

from Spooner on Monday 31 August. Spooner was set target delivery dates of Thursday 30 September for the first two scripts, Friday 9 October for the third and Friday 16 October for the fourth. At this point, it was envisaged that the serial would be in production from Friday 13 November to Friday 4 December, although

production would later be put back by several weeks.

It was intended that this would be the first Doctor Who serial to be filmed in time. Though this was something that producer Verity Lambert was particularly keen to try, as if the show's format could accommodate such an approach. The initial idea was to spend Qno, VMCN 1961 in which a Roman commander (Robert Taylor) under the Emperor Nero falls in love with a Christian girl (Deborah Kerr), the couple are destined to die by the poison Poppaea Poppaea. However, a dramatic sub-plot of Qno VMCN was slowly in production. Carry On, the tenth of producer Peter Rogers' popular Carry On films, had started shooting at Pinewood Studios on Tuesday 20 July. At the time, Spooner's neighbour was actor John Durr, who had a starring role in Rogers' Roman script, consequently, Spooner had visited the Pinewood

**Spooner's storyline drew on historical characters and events, but presented them in a largely fictitious light.**

## SCRIPTING ROMAN RESEARCH

It really. Nero was born in 31AD when his mother Agrippina married Emperor Claudius in 50AD. He was adopted into the royal family. He became the ruler of the Roman Empire in 54AD after the death of Claudius – and would have been a mere 27 years old at the time. Spooner's serial was set. Physically he was described by the second century Roman biographer Suetonius as being of average height, overweight and blond, wearing orange shaves him to have had blonde curls and a short beard. As Emperor, Nero was noted for his moral weakness, debauchery, extravagance and tyranny. He had taken Poppaea Sabina as his second wife in 62AD and, faking himself both as a poet and a play-actor, had given public performances from 60AD on. The character of Lucilla was not, she was not the official court poetess as per Spooner's script (although she had allegedly helped Nero to poison both the Emperor Claudius and Claudius' son Britannicus). Tigellina also existed, but was Nero's Praetorian Prefect – the commander of his Imperial Bodyguard – and as a result can't be seen. Dates were named after one of the Greek islands.

act. (As it turned out, the researcher on the Doctor Who serial was the same one as who worked on Carry-On Cleo.)

Spooner's storyline drew on historical characters and events, but presented them in a largely fictitious light. The fire of Rome indeed began on 19 July 64AD, and such fires were common in the city at the time. Later accounts claimed that Nero had scored verses while admiring the spectacle of two-thirds of the city burning from a safe distance. Nero had actually been in Antium when the fire started, and only travelled north to Rome when the mob threatened one of his palaces. Although the fire almost certainly started accidentally, Nero later blamed it on the Christians. At the time, rumours were rife that Nero had had Rome burned in order to replace it with his own city, Neopolis (referred to in Spooner's script). Nero's fire-playing during the blaze was, likewise, based on history.

At one stage, it was planned that Richard Martin would direct the serial; however, it was

eventually decided that The Romans would be made by the same team as its preceding serial, The Rescue (the pair would, effectively, be produced as one soap-opera). Christopher Barry took over as director of the serial early in October 1964, and one of his first acts was to contact Professor AM Collins of Rome's Museo Della Civiltà Romana to obtain information regarding Italy under the rule of Nero.

The designer on the serial was series regular Raymond P. Cowie, who had been associated with Doctor Who since the first Dalek story the previous year. This was to be his only historical serial for the series, and his last favourite work on the show. Many of the set elements simply came from stock, but a few were constructed by Bill Richards of Shawcraft Modelling. Make-up and costumes were, as usual, designed and supervised by Sonia Marsham and Daphne Dine respectively. Peter Diamond was contacted by Barry to handle stunt work in early November; Barry had previously worked with the stuntman on both Swinger's Bay, and on filmed inserts for the first Dalek serial.

Spooner's scripts, entitled *Dr Who and the Romans*, were dated clearly in the opening scene to the first episode. The *Slave Thieves*, in which it was indicated that the Doctor (referred to as "Doctor Who" throughout) and Ian "were wearing clothes of the Roman period forty-four A.D." Mantana Petition was described as "an elderly man, not unlike Doctor Who". In the scripts to the first episode the Doctor referred to Ian as "Chewington" (Hartnell says "Cherished") in the finished programme). Although the earliest drafts referred to the Doctor's most recent companion as "Valene", this was standardised to "Taine" in most of the rehearsal scripts. Spooner used the surname of Robert Guiscard, a Norman adventurer of the eleventh century, for the name of Ravus Guiscard, the owner of the villa where the TARDIS crew stayed. (However, it is unlikely that these would have been Gallic conflicts for Guiscard to become embroiled in during 64 AD.)

In the third episode, *Conspiracy*, the dialogue between Ian and the woman slave was reduced, as was the conversation between the Doctor and Nero in the steam baths. Other dialogue dropped included, after Nero has asked the Doctor that he will have a good audience at his banquet, the Doctor's remarking, "They'll have to be!" In the script, the Doctor also confessed to "Taine" that he has made a mistake – "only the second in the last forty-two years". When about to "play" the lyre, the Doctor would inform his audience that the music "tells of the soft breeze through the trees, the whisper of the calm sea, the quatern of a summer night". Spooner had attempted to research the historical figure of Lucilla but, having failed to come up with any details, suggested that she should be presented as "an old 'wreck' figure".

## OVERSEAS SALES

Australia received 16mm film recordings of *The Romans* in October 1965, rated G. The serial was passed uncensored and screened in the spring of 1966 with a repeat in November 1966. In New Zealand, the serial was acquired in September 1967 and screened in the spring 1968, where it concluded that country's third run of Doctor Who. Gibraltar, Nigeria, Singapore, Kenya, Zambia, Barbados, Mauritius, Sierra Leone, Jamaica and Ethiopia all purchased the serial (1968 to 1971).



Antagonist Ravus (Richard Martin)

The scripts also made heavy play on Latin names, which would be familiar to children then studying history. In *The Slave Thieves*, Barbican points out to "Taine" that the capital of Britannia was Londinium, likewise, the name "Roma" is used, rather than Rome, at various points. As an aside, in the opening scenes, Ian quotes "O Tempus, O Mores!" from a speech by Marcus Tullius Cicero, an orator and statesman of the first century BC. This was then followed by "Iamda, Romens, Conspiration" – from Act III of William Shakespeare's 1599 play *Julius Caesar*.

The *Drama Early Warning* synopsis for the *Doctor Who* and the *Romans* also still referred to the Doctor's latest companion – introduced in *The Rescue* – by the name of Taine. Taine was renamed first "Lukla" on Thursday 12 November, and then "Vale" on Monday 23 November. Script revisions on Thursday 12 November included reworkings of the dialogue between the slave traders, Severidia and Dolus, both in the marketplace at Antium and also during later scenes at the slave tent.

Pre-filming for *The Romans*, on silent 16mm film, took place alongside make-work for *The Rescue* on Stage 3 of the BBC Television Film Studio at Ealing. On the first day, Monday 16 November, Barry and film cameraman Dick Bush devoted their efforts towards the model spacemen seen in *The Rescue*. All the model shots of the TARDIS taking off the cliff and lying in the gully, for use in both serials, were shot on Tuesday 17. Barry used back-projected clouds for these sequences. This featured in the reprise at the start of *The Slave Thieves* and for the TARDIS' departure at the end of the first episode, before, Other

## MUSIC RECORDING WEDNESDAY 25 NOVEMBER 1964

The music score for the serial was recorded on Wednesday 25 November at Broadcasting House. About 15 minutes of music was recorded, composed by Raymond Jones – a new name to Doctor Who. Jones, who had worked as the BBC's first anthropology Director and was a good friend of Doctor Who

composer Dudley Simpson, conducted his own compositions – which were played on the harp, French horn, flute, oboe and brass recorder by five musicians provided by Alec Finnell. This included all the lyre music played throughout the serial by Petula. Nero and the Doctor, the actor concerned, mimed to pre-recorded music.

music played into studio. However, after a memo sent to Barry on 4 November, the director found himself only able to play the music into the studio on the actual recording, since to play it back during the camera rehearsal constituted a second performance for which the musicians would be entitled to a payment.

filming for *Inferno* was conducted on Wednesday 18; extra Albert Ward was hired to double for Hartnell in shot of the Doctor's head holding the spectacles which, by focusing the sun's rays, set Nero's *Nova Roma* plans ablaze. Shots of Nero's burning map, and a model of Rome both at night and on fire were then filmed. The model had been built by Shawcraft Model Makers of Ladbroke, but construction had been rather rushed, designer Clatock was unhappy that the flames could not be scaled to the model correctly for filming.

A revised publicity document was issued on Friday 27 November 1964 in addition to giving story and biographical information on the cast and crew, it also gave details of the week's guest stars. The main guest star was Derek Francis, a friend of Jacqueline Hill and her husband, director Alvin Kersh, who had been promised a role as Doctor Who since its debut and now found himself cut as the burbling, wearisome *New Science* television work included *Detective*, *Comedy Playhouse* and *Sergeant Cork* – and was not the sort of actor that Spooner had envisaged for the role of the younger Nero. Michael Frazer, cast as Tassus, had just finished shooting the movie *The Intelligence Men* with Morrice and Wise. As Pappas, Barry cast Kay Patrick, whom he had directed in *Arm Versus* earlier in the year. The scripts were sent out to the guest cast on Monday 30 November and Monday 14 December.

Rehearsals for the serial took place at the London Transport Assembly Rooms from the Monday prior to recording, starting Monday 14 December. On Wednesday 16, during rehearsals for *The Slave Traders*, two sequences were rewritten. The first of these was the scene in which the TARDIS crew discuss their exotic food and the ship itself, and the second was the scene where the Doctor meets the centurion on the country road. It was also decided very late in the day to ad-lib the end of the fight between Ian, Barbara and the slave traders. Originally it is

Seschasia who, having overpowered Barbara, knocks Ian out with the pitcher. This was changed to have Barbara accidentally concussing her colleague, and appropriate dialogue changes were later made to the script of the final episode. Hartnell left very much at ease with the usual since it gave him a chance to indulge in comedy, and the adventure would also be a showcase of Russell's taking part in the first episode was Nicholas Evans as Dedus who, as Nick Evans, had been both a *Dask* Operator and the *Slyther* in *The Dark Journey* of *Earth* a few months prior.

*The Slave Traders* was recorded on Friday 18 December and, as with the three subsequent instalments, taping took place between 8.30 and 9.45pm in Riverside Studio 1. A protocol was held during the afternoon to obtain publicity shots of the regular in Roman attire on the villa set, the camera rehearsal was also attended by Miss M Veta, a visitor from Amsterdam, whose presence was arranged as part of the BBC's European Publicity drive.

The episode opened with a short 35mm film replete from the end of *Quintus* Museum, the final episode of *The Rescue*, over which was superimposed both the episode title and Spooner's writing credit. Barry was annoyed to discover that cameramen on the part of the technicians preparing the telecine inserts had left in marks from a thesaurus pencil being left on the transmatted copy of the opening film sequences.

Throughout the serial, many set elements were taken from stock (mostly stock-kits, columns and a wall divider frame which had featured in *The Keys of Malice* and appeared in some of the Nero's palace sets later on). Many sets used black backdrops, although the villa used a painted background sheet. Bill Richards of Shawcraft constructed all the turtle-shell huts seen during the serial.

Only one recording break was scheduled for the evening, just after the country road scene in which Ascania murders Petricus. This allowed the marketplace set to be struck, and several of the extra seen in the market to change costumes in order to appear as slaves for the remainder of the

## PRESS COVERAGE REVEILLE

During production on *The Romans*, William Hartnell was interviewed by the weekly newspaper *Reveille* in which he described Dr Who as a kind of Jesus... who might be anything up to 870 years old... but look only 70! He went on to indicate his complete lack of interest in space travel. Hartnell commented that his favourite dogs when making the series was a little pug near Ealing Broadway where he could play tennis, talked about his love of sailing at Newhaven and how he and his wife Heather were keen bird-watchers. The piece, which emphasised the actor's love of the countryside, appeared in the edition dated 7-12 January 1965.

## William Hartnell sustained a minor injury when struck on the hand by a wooden sword

Recording. A special lightweight pitcher was made in wax for the fight sequence at the villa wherein Barbara smashes the ornament over Ian's head.

The episode concluded with a lack to black paper to the 'next episode' caption and credits. Although credited on the scripts as 'script editor' (as opposed to story editor), Spooner did not receive an on-screen credit for his role on the story. Telecasts of the serial were taken by John Carr, allowing Barry to retain a record of the serial in the form of around 70 small monochrome photographs taken from a monitor screen.

With *The Slave Traders* recorded, the cast and crew were allowed a week's holiday over the Christmas period – which also meant that Doctor Who moved to being recorded only three weeks in advance of transmission. Derek Francis joined the cast when rehearsals for *All Roads Lead To Rome* commenced on Monday 28 December. He was

## REWRITES CONSPIRACY

Some of the most reliable script reasons came in the third episode. *Conspiracy* – which saw the creation of a new character, Nero's mute masterpiece Tigrinus (originally the cup bearer had not been present to follow the Emperor around and annoy him). All he material with Nero giving Barbara a bracelet – a plot device used in the subsequent serial. *The Will Potter* – was added later. The Doctor was to have saved Nero from drinking the poisoned wine by blustering it to congratulate the Emperor on one of his poems, which he pretends that he has just read, in his statement to congratulate the author. The Doctor spits the spiked drink saying 'that Caesar Nero – Genius of Rome' whereupon he mews off – and Nero requests 'Another drink for the genius'. This was rewritten to have the Doctor warning the Emperor directly about the poison and then having Nero test the drink on the luckless Tigrinus.



The Doctor (William Hartnell) meets Nero (Derek Francis).



## AUDIENCE AND COMPETITION

Viewing figures for the serial were very good: the 13 million tuning in for *The Slave Traders* made it the first series most watched episode to date (equal to the previous week's *Disasters of the Mind*) – and gaining the series' then-highest chart position at month's end. However, the audience reaction index figures tell sharply. *All Roads Lead to Rome* set a new low at 51%: the next two episodes only gained 50% each. Consequently, following the sale of Sir Winston Churchill's television estate, had a notably smaller audience. Deposition on ITV took the form of film series like *The Forged Rangers* and *The Lifford Hole* followed by the news, and then networked variety shows. Thank Your Lucky Stars.

delighted to play such an outrageous character and pleased to work alongside Hartnell again.

Gertie Klauber played the galley master; he had appeared as the slave trader Markus (as in "Markus and Spencius") in *Carry On Cleo*. In the minor role of Consul Messenger was Tony Lambson, gaining his first credited role after work as an extra since *The Keys of Marinus*. The same was true of Brian Proudfoot, playing Tigellina – who had previously been William Hartnell's double for location filming on *The Keys of Marinus*. Guest of Madame Gaudin: While rehearsing the slapstick fight that opened the episode under Diamond's auspices on Wednesday 30 December, Hartnell sustained a bruised left knuckle when struck on the hand by the wooden sword wielded by his opponent, Barry Jackson playing Ascanus. Diamond himself was cast in the role of Delos, which would require fighting expertise in later instalments.

New Year's Day 1965 saw the recording of *All Roads Lead to Rome*; BBC Picture Publicity attended the camera rehearsal to take photographs of the guest cast. The fight between Hartnell and Jackson was performed with the aid of a number of breakable dummy props, again supplied by Shawcraft and Cusack. To establish the move of the serial's narrative to Rome, three artwork captions of the city were shown; the word "ROMA" was superimposed, and accented towards the camera.

Lighting effects on the studio simulated the lightning during the storm at sea; the camera on the galley set were rocked from side to side, and large buckets of water were thrown over the cast from off-camera as the ship supposedly started to break up. Lightweight timber was dropped from the galleon at the end of the sequence. Four of

the galley slaves later appeared as soldiers and cameramen at the coast of Nero, while a fifth, Vic Delahunt, appeared as the corpse of the centurion in order to save having to rebite Dennis Edwards for such a brief appearance.

Rehearsals for Conspiracy began on Monday 4, but Barry was unhappy with the main scene introducing Nero that had been recorded the previous Friday. Discussions were held on Tuesday 5 January as to whether a retake, to be filmed during Conspiracy, could be cut in, but this does not seem to have been necessary.

Jacqueline Hill missed rehearsals on Wednesday 6 and Thursday 7 to shoot film sequences for the next serial, *The Web Planet*, at Ealing Film Studios' Stage 2. Also on Wednesday 6, William Russell sustained an injury – a swell cut to his left wrist – while rehearsing his fight sequence with Diamond.

Conspiracy was taped on Friday 8 January. William Hartnell's 57th birthday. The episode opened with a shortened 15-min filmed reprise from the end of *All Roads Lead to Rome*, omitting

A rehearsal for *Infamy* began on Monday 11 January; it was formally announced that Mervyn Pinfield was no longer the series' associate producer, and *The Romans* would be the final serial to bear his credit. Vivvy Lambert was now very much in control of the BBC's new success story. Pinfield would, however, return to direct later serials.

Some changes to the script were made during rehearsals. Originally Ian and Barbara would have made a greater effort to tell the Doctor and Vicki of their own adventures away from the villa. Delos, meanwhile, would have claimed to have been away from home for four years. On Thursday 14, *Radio Times* previewed the new serial in an article entitled "Dr Who and the Romans", which included a photograph of the Doctor and Vicki with Pinfield's byline.

*Infamy* was recorded on Friday 15 January. The first scenes taped that evening comprised the episode's climax, the two scenes in the villa courtyard and the TARDIS which required Ian and Barbara to be clean and tidy after their adventures.

## Research indicated that the serial was "only suitable for morons" and was "so ridiculous it's a bore!"

Two of the stock shots of Rome: The episode title and weather credit were superimposed over a shot of Nero leading a party down a palace corridor, prior to the first recording break which allowed the camera to obtain a new angle on the palace set. Further recording breaks took place just before Vicki sees Lucania for the first time, and just after Nero confronts Barbara in the bedroom (whereupon Franco accidentally referred to his character as "Claudius Nero" rather than "Caesar Nero"). A fourth break during the scene between Ian and the woman slave allowed Hartnell and Pinfield to change into their robes for the Roman bath sequence following. A break after this enabled them to don their normal costumes once again.

A final recording break permitted Russell and Diamond to prepare for Delos and Ian's sword-fight, again arranged by Diamond – and this time it was Diamond who was injured in the action sequence, sustaining a cut by his right eye from the edge of a metal sword a few minutes away from the end of recording.

After Russell and Hill had changed costumes and make-up, recording recommenced in order. Two stuntmen, Fred Haggerty and Garry Wain, were hired to appear as two of the guards in the opening swordfight sequence.

One other recording break was scheduled for the evening; this came just after Nero has left Poppa to make his plans, allowing the throne to be set in position. Barry also made use of a wipe effect to change camera shots at Ian and Delos entered the palace – a line swept from right to left across the screen. Oil lamps and torches were used heavily in the episode, notably in the sequence in which Nero pays the noble to destroy his city. Inlay was used to insert silent 35mm BBC stock footage of flames and burning buildings into the shot of Nero playing his lyre in the hall, and superimposed on the model shot of Rome burning. Recording concluded with the shot of the Doctor's hand picking a grape back at the villa – the point at which the remainder of the episode would be appended.

## "The Romans worked for me, but not for the audience..."

**Donald Spenser: Writer** "The Romans was a deliberate attempt to see how far we could go to do a comedy Doctor Who – almost *A Funny Thing Happened on the Way to the Forum*. After the first series we realised that the show was destined to run a long time. And in a television show you have to learn very quickly what you are going to get away with because once it becomes as established then you cannot change it. With the second series of Doctor Who we knew that whatever we could establish would make the boundaries for a long time to come."

**Raymond P. Cusack: Designer** "With alien planets you can take a certain amount of licence but Rome is Rome. It was done exceptionally cheaply and the main thing I remember about it was the director asking me, at extremely short notice, for a shot of Rome burning. We had very little money left but Shawcraft built me this model quickly and cheaply. They filmed it on film but the scale was all wrong and it looked dreadful."

**Christopher Barry: Director** "I'd never done birds in my life and this serial was something different. I may not have been the right director for it from that side of things but I didn't have any apprehension about it. I just went in with both feet and hoped it would work. If anything I encouraged the comedy element and probably took it a little over the top. It was there in the writing and with someone like Derek Francis in the leading role I think possibly we convinced to allow ourselves more freedom than we should have done."

**Vivvy Lambert: Producer** "The Romans worked for me, but not for the audience. I loved the comedy though. I thought it was good fun. I think at the time Doctor Who was tedious. It wasn't considered a humorous programme for us to suddenly introduce comedy in a topical four-part as opposed to the odd laugh in an episode was something that people weren't really ready for."



The serial began transmission the following day, Saturday 16 January, with *The Slave Traders*. The episode was broadcast over a four-week period at 5.40pm on BBC1. Considering the series on Monday 18 January in *The Daily Telegraph*, L Marshall Gander praised Doctor Who and commented that the series had had created a new form of employment for actors aspiring to be a "creature of another world" – referring presumably more to *The Romans*' sand boat than anything broadcast the week before. After transmission of *Inferno* on Saturday 6 February, a special trailer for *The Web Planet* was broadcast at 6.05pm – being a compilation of shots from the earlier episodes of the next serial complete with voiceovers.

An audience research report on *Inferno* was prepared on Tuesday 2 March. Although *Doctor Who* had retained a 26% share of the audience in comparison to ITV's 19%, the comments of the 368 viewers interviewed were not favourable. The sample, who did not seem to enjoy historical scraps, indicated that the serial was "only suitable for morose" and was "so ridiculous it's a bore!". Only Hartnell and Francis were praised in a production that was felt to look corny and unattractive.

All four original 405-line videotapes of *The Romans* were wiped on Thursday 17 August 1967, although the BBC Film and Television Archives retained 16mm film recordings of both *The Slave Traders* and *Conspiracy*. In 1977, it was discovered that BBC Enterprises had retained the 16mm overseas film recordings of all four episodes – although they had not been actively marketed for some years. In the early eighties, *The*

## SERIAL M THE ROMANS

**CAST** William Hartnell (Dr Who) and William Russell (Ian Chesterton); Jacqueline Hill (Barbara Wright); Maureen O'Brien (Pete); Derek Sydney (Sexton); Nicholas Ennis (Dabus [1]); Dennis Edwards (Catonius [1]); Mervyn Thomas (Sail Holder [1]); Edward Kelsey (Slave Driver [1]); Bart Adams (Maximus); Paul Davis (1); Barry Jackson (Abasco [2-3]); Peter Diamond (Dabus [2-4]); Michael Peake (Theod [2-4]); Dorothy-Florence Grubb (Woman Slave [2-4]); Gerlin Knebel (Sail Master [2]); Ernest Jennings (1st Man in Market [2]); John Caesar (2nd Man in Market [2]); Tony Landman (Court Messenger [2]); Derek Francis (Veto [2-4]); Brian Proudfoot (Tigrinus [2-3]); Ray Patrick (Poppa [2-4]); Ann David (Londia [3]); \* killed on *Conspiracy* (Tigrinus (Cap Bearer)).

**EXTRAS** Rosemary Devitt (Willa Madden); Gladys Bacon (Barbara Mansfield); Paul Andrew (Ursula); Genevieve Moore (Martha); John Fry (Juba de Marco); Frank Whitley (Harry Deville); George Bell (David Brewster); Ronald Adams; Jack Collins; John Sagar; Nigel Clapham (Men in Market); Dawn Pyke; William Smith; Johnny Wainwright; John Langley (Children in Market); Barbara Mansfield (Ursula); Geraldine Ronald Adams; Jack Collins; John Sagar; Nigel Clapham; Graham Smith (Slaves); Alison Lacey; Terry Dean; Sandra Harris; Tina Kennedy (Woman Slave); Vez Delahant; Ray Reeves; Pat Donaghy; Jim Appleby; Paul Andrews; Tony Lee; Les Wilkinson; Richard Widdow (Sail Driver); Francesca Bertorelli; Emily Garland (Woman in Market); Fred Taylor; Tony Leigh; John Little; Tim Sze; Jerry Vioel; John Scammell (Men in Market); Jim Appleby; Paul Andrews (Courtier); Ray Reeves; Pat Donaghy (Sexton); Vez Delahant (Double for Dead Centurion); Paul Davis; Janet Kuratz; Alan Selwyn (Gordon Cave); Bill Burridge; Derek Carter (Quint); Paul Davis; James Kuratz (Catonius); Diana Chapman; Alison Lacey (Woman Slave at Bridge); Paul Stanley; Steve Peters (Men Slave at Bridge); Anne Maitell; Sara Briggs (Woman at Bridge); George Fisher; James Lyon; Fred Davis (Sexton); Michael Peake; Michael Ross; Douglas Abernethy (Man at Bridge); Fred Haggerly (Sexton); Marylin (Woman Slave); Eric Bird; Ross Thomas; James Norton (Quint); John Day (Frank Summers); Paul Davis; Tony Peake; Yasha Adams; Mike Baker; Derek Martin; David Connor; Michael Beck; David Brewster (Sexton); Philip Moore; Alfred Morgan; Len Saunders; Alan Jones (Rabbi); Albert Ward (Double for Dr Who's hand).

**CREDITS** Written by Dennis Spooner. Title music by Rex Granger with the BBC Radiophonic Workshop. Incidental music composed and conducted by Raymond Jones. Fight Arranger Peter Diamond [2-4]. Costumes Supervised by Daphne Dale. Makeup Supervised by Sonia Hawthorn. Lighting Howard King. Sound Richard Chubb. Designer Raymond P. Cusick. Associate Producer Mervyn Pinfield. Producer Verity Lambert. Directed by Christopher Barry.  
\* Continued on *Inferno* only.

## UK BROADCAST DETAILS

Episode	Broadcast	Time	Day	Ref	Rating (Percentage)	Approximate
<i>The Slave Traders</i>	15 January 1965	5.40pm-6.05pm	Mon	2474	13.9M (70%)	62%
<i>All Roads Lead to Rome</i>	23 January 1965	5.40pm-6.05pm	Mon	2374	11.5M (58%)	51%
<i>Conspiracy</i>	23 January 1965	5.40pm-6.05pm	Mon	2618	10.9M (58%)	52%
<i>Inferno</i>	6 February 1965	5.40pm-6.05pm	Mon	2378	12.0M (58%)	56%

*Reveries* was sold for broadcast in North America both in episode form and as an edited compilation TV movie of one hour and 33 minutes duration.

Dennis Spooner died in 1986, and the task of novelising the serial for WH Allen went to fellow First Doctor scriptwriter Donald Cotton, who had previously novelised his own two comic historical tales, *The Myth Makers* and *The Gunpowder Plot*. Cotton's adaptation of Spooner's scripts, published as *Doctor Who – The Romans*, comprised a series of mock documents supposedly collected together by Tacitus, *Historiae* to the Keeper of the Imperial Archives in Rome. "Extracts" were taken from Ian Chesterton's journal, the Doctor's diary, letters from Legionary (Second Class) Accus to his mother, the Commonplace Book of Poppa Sabara, the Autobiography of Locusta plus jottings from Nero's Scrapbook. The novelisation was first published in

hardback by WH Allen in April 1987, a paperback edition, numbered 120 in the Target Library, followed in September 1987. Both have a cover painted by Tony Mawson depicting the Doctor and Nero at the burning of Rome.

UK Gold broadcast the serial in episode form in late 1992, a compilation was broadcast shortly afterwards. Alongside *The Romans*, the *Reveries* was issued by BBC Video as part of a double cassette pack in September 1995, the cover was by artist Andrew Skilleter.



# Shelf Life

## THE NEW ADVENTURES OH NO IT ISN'T!

Featuring Bernice: Menlove  
Stokes **Author:** Paul Cornell  
**Publisher:** Virgin **RRP:** £4.95  
**Available:** 15 May 1997  
**ISBN:** 0 426 28567 3

There is no golden rule which says that the first book in any range must be typical of what is to follow, but I am genuinely surprised that Virgin has chosen to launch companion Bernice on her own adventures with a novel that subverts the norm rather than establishing it.



reality, and for little gain, they are all deeply unfunny. Naming one's spacecraft Winton Innan and Pacistan after icons of televisual camp provokes little more than a smile, yet firmly anchors the telling of the story in nineties Britain. And one of the chapter titles is *New Adventures: New Danger*, which would be truly witty had this Conservative party slogan not been eluded to just last month in a chapter title used in *The Well-Mannered War*. New books, old jokes. *Science Fiction* has

A novel that ought to be binned. Ten stories with Forrester's in. But what's this that slips From Dave Owen's lips? "Hallelujah! It's So We'd a Sit!"

drawn to the Grot, a size of squad-like detachments with their jumbled cast of "New fact" and "Good fact". The book's central idea is strong, too, I find growth up thinking nothing of principal boys who are in fact women in drag, buxom dames who are really men, and villains who spend more time addressing their audience than their plans. Seeing the pantomime form through Bernice's eyes, it does of course, I now concede, rather odd. With some brutal editing and a post-ponement to later in the series, this would be a delightful read. As it stands, launching with this is a grave mistake. Oh yes, it is.

## THE NEW ADVENTURES SO VILE A SIN

Featuring The Seventh Doctor, Chris: **Author:** Ben Aaronovitch, Kate Orman **Publisher:** Virgin **RRP:** £4.95 **Available:** 17 April 1997 **ISBN:** 0 426 20484 0

It is deeply unfortunate that the only *New Adventure* to have failed to have appeared in its scheduled publication slot should be the single most pivotal of the entire series. Not only was it to resolve the "psi powers" theme – in preceding books, the Doctor and his friends had repeatedly encountered the telepathic Brotherhood at different periods of history – but subsequent novels would all be overshadowed by the death of companion Roz Forrester. It was a significant loss in its own right, in his previous *The Also People*, Ben Aaronovitch – whose crashed herd drive almost snuffed *So Vile a Sin* altogether – had demonstrated the potential to be not just a Doctor Who literary but a great writer of science fiction proper.

Kate Orman's job in consolidating what remained of the novel must have been all the harder, given that the shock value of Roz's death has been inevitably diluted by references to it in subsequent books.

Regrettably, she has capitulated on this knowledge, and plunges straight into a depiction of Roz's funeral. This sets the first do-siecle tone of the remainder: the reader knows he is experiencing at once Roz's final days. Chris' last real happiness for a long time and, in an unexpected twist, the Doctor's final appearance in the *New Adventures*. This is doubly serendipitous, although it was clever of Virgin to wear the Seventh Doctor down from the stellar manipulator incarnate of his glory days to the cowed target he'd be in 1980's TV *Moose*, it is far more dignified to see him and his companions bowing out, as here, at the height of their powers – and, between them, Ben Aaronovitch and Kate Orman. Luckily, truly the very best of the *New Adventures*.

It's a glorious fusion of the lively and thought-provoking, told with a mixture of understated point-of-view dramatic description and Glaswegian high-tech poetry. This isn't as taxing as much of the cyberpunk

## Paul Cornell's Bernice is an immature, laddish, inarticulate character

At least *Oh No It Isn't!* has some sense-seeing at the outset, Bernice having taken the chair of archaeology at St Oscar's University on Dallas, is succumbing to premature middle-age. Even without the preening quotation from Emma Thompson, I would soon have envisaged Bernice cloying around the campus as Thompson's character in the film *Junior*. She's accompanied by pet cat Woleye, and her colleagues include another old rouring character, Menlove Stokes, St Oscar's Professor of Applied Art.

Bernice – and it seems every other member of the university – embark upon an expedition to a deserted world and, shortly after arriving, fall victim to an assault on reality which causes them to become rein-carnated as pantomime characters. (Stokes isn't affected, I think.) Only Bernice can remember who she was – which is a shame, because Paul's concept of her differs horribly from the Bernice developed in other author's books. He presents an immature, laddish character, whose inarticulate utterances are peppered with terms like "stuff", "basically", "sort of like", and even "passed", "took", and "sheep". This unconsciously cruel Bernice exhibits a curiously selective memory of her specialisation too, cracking a joke about nineties pop groups yet completely forgetting the phenomenon of pantomime.

In telling this story, Paul asserts so much effort playing to the gallery that the main narrative topples over from the weight of jokes, parodies, and pointless contemporary references that it is required to support. All of them obliterate the existing two layers of

Never Been So Much Fun" claims the Virgin publicity. Well, perhaps so – for the author.

Aside from all this time-wasting we have, however, a competent novel. I was greatly

## Talking Books Paul Cornell

The humor of Virgin's first regular Doctorless *New Adventure* on excavating his creation, archaeologist Bernice Summerfield...

**Oh No It Isn't!**  
"I think it's my best book."

**Why Emma Thompson?** [sighs]  
"Because of a certain self-deprecating wit that I think female readers, especially, empathise with."

**On writing for Bernice again:**  
"She's got a life of her own because of all the authors who've written her. She's got that thing of a really good literary character in that she has friends who write her. I think she's still very much in-tell in other people's books."

**Is the much like you?**  
"There's loads of me in Bernice. I think that the reason she says 'I'm a female character' is that most male authors writing female characters write somebody they'd like to go out with, so you get a very desirable woman. I identify with Bernice. I don't want to go out with her – I want to be her."





## So Vile a Sin reads like a lap of honour for the Doctor's New Adventures.

otom (or even Aaronovitch's own Tom)!

explorations of both future slang and brand names are more generously proffered. It's a heady blend, too, of rich themes, ensuring that the story never sags, despite containing numerous examples of every kind of combat scene normally guaranteed to have *Sheaf* Life dropping off.

It's this diversity of themes that makes *So Vile a Sin* read like a lap of honour for the Doctor's New Adventures. The constructs from *Kate's Steady* provide a surprisingly easy to identify point of view, there's the unjust society of the thirteenth century, too – shown both from the underside where Ogrons are exploited as manual workers, and as how the other half live (Ror returns to find her family one of the most powerful in the Earth Empire, living in palatial splendour). A vivid conclusion to the 'post-power' series adds an overall cohesiveness to it all, although I had to rack my brains to remember where this Doctor had encountered the N-forme before, until I realised it was in what should have been the preceding book, *Damaged Goods*.

What I love most of all about this book is that, with it, Doctor Who finally acknowledges that, for the Doctor and his friends, travelling back and forth in time, history is a sequence of alternate lives, each as real as the next. So my first lasting memory of Ror Foster will be the scene where she lights a Yemeyan cigarette, and reflects that that world could never have survived to grow the tobacco had it not been for the Doctor's intervention. Yet she remembers smoking Yemeyan tobacco as a girl, by changing history she has changed her own memories.

*So Vile a Sin* is, unbelievably, all the better for having been postponed. A triumph.

### Talking Books Kate Orman

***So Vile a Sin*'s co-author reveals how she set about salvaging Ben Aaronovitch's novel.**

"The running gag was that I was so desperate to read *So Vile a Sin* that I'd even write it myself. I was delighted (and terrified) when Ben decided to give a collaboration a go.

Ben's help was vital as I began to sort the novel out – lots of e-mail and phone calls, Virgin boxed and couriered me everything they had. Ben emailed me the files which had survived the hard drive crash or which had been partly recovered. But the more I worked on it, the more independent of Ben I became. The plot of the last third is almost entirely mine.

"The bulk of the surviving Ben prose was at the beginning, with bits and pieces of later scenes. I integrated all but one or two of his scenes in a sort of Frankenstein's monster of prose. I didn't try hard to emulate his writing style, but it influenced me – and I edited some of his prose a little to match my style."

### DECALOG 4 RE: GENERATIONS

Featuring The Forrester family Editors Andy Lane, Justin Richards Publisher Virgin BPP £4.99

Available 15 May 1997 ISBN 0 428 29507 7

**S**hort story author Alex Stewart's hobbies, as listed in his ported biography at the back of *Decalog 4* make him sound like someone I wouldn't trust with a sharp object like a pen, let alone something as dangerous as a word processor. Yet this self-proclaimed wargames, pistol shooting, and martial arts enthusiast turns in a well-balanced story that employs the term 'ghost in the machine' quite literally, and features no gratuitous vegetarianism whatsoever.

The Doctor doesn't appear in *Second Chance*, not any of the nine stories which follow it in this collection, neither do any of the enemies or allies, save for a spectral appearance by Ror Foster. Instead, it's the story of Ror's family told in separate episodes spread from soon after the dawn of the space age to a thousand years later, at the time of *So Vile a Sin*. Given the causal connection between the stories in the editors' previous *Decalog*, I had expected this to be a tale of pioneers remembering the brave deeds of their forefathers, then going on to better them (as per Isaac Asimov's famous, and dull, *Foundation* trilogy). Instead, the stories are largely independent, the men link being a preface from folioous future historian Tania Dittmar.

*No One Goes To Halfway There* by Kate Orman is a vivid and gunmetal pace concerning the discovery of a deadly outbreak on an abandoned colony. It's an unusually bleak

work by the author and sets the tone for the remainder of the volume. *Quis Smith's Shopping For Dainties* efficiently reveals the perennial SF theme of unwanted messiahism – or make that martyrdom, since Jon Foster finds his exploits just as lethal as do most of his relatives.

In *Havage*, Ben Jeapes takes the stakes beyond individual survival with an account of a sleeper ship of Earth colonists waking to find danger, in an enjoyable segment that's closest of all to the style of traditional Doctor Who. By contrast, *Lo Holiday's Blurring Bright* is set in a generally drier dystopia of technological decay, and features a Foster who is (with an irony which for now eludes me) a female cop. This is a low point in a collection with a canny sag in interest that may justify selective reading.

*CRH2M2C2* by Peter Anghelides hints at what is to come later, by focusing on the gruesome physical

exploitation of individuals by those in power. Just as brutal as *No One Goes To Halfway There*, it affects the reader more by being more shocking. A misjudgement in sequencing by the editors means that the subsequent *Approach* *Time of Death* has a similar, but less engrossing, dissonance to the story it follows. Richard Seifer's contribution also suffers by being one too many in a sequence of stories about middle-aged, brown adventures with few of the foibles that make such characters believable.

It gets better from here on. Lance Parris adds the only noticeable lively to the anthology. *Secrets of the Black Planet* depicts the future's grotesque pseudo-dramatisations of the drug

### Talking Books Justin Richards

**The co-editor of the latest *Decalog* anthology on putting together the definitive history of the Forrester clan.**

"Andy [Lane] had always wanted to do a family saga, and originally Roger wanted us to do Benny's family. *Decalog 4* benefits from a looser structure than *Decalog 3* – certainly it made it easier to organise, because the problem with linking too closely is that you can't swap stories round and rebalance the anthology.

"We always planned to do the last story ourselves, to wrap up the saga thematically as well as dramatically. But that reason we didn't start it until we had everything else almost finished. That got hectic when I looked for about a week as if we'd have to fill the gap left by *So Vile a Sin* – kill Ror, wrap up the post-power series, and do all the stuff we had planned to do anyway!

"The theme of *Decalog 4* was supposed to be that people die, yet life goes on."



gles of Mandels and Tittu. Paul Leonard's *Rescue Mission* is the high point, combining sibling love and the most horrific bits it can befall, it makes me impatient for his next novel. The editors' own *Dependence Day* wraps it all up, taking place a few years after *So Vile a Sin*, and bringing the unseen commentator into the story.

This is an unrelentingly grim anthology, and although I applaud the decision to link the stories in their mood and outcome, rather than by passing a detail from one to the next, it doesn't begin to mesh until near the end. Some may feel that *Decalog 4* draws too little upon the non-BBC copyright worlds of the New Adventures, but I don't. As a youngster when there were far too few *Doctor Who* books available for my liking, I would compose myself with SF anthologies from the library. It's a habit I'm glad to resume.





Sometimes posh, sometimes childlike, sometimes sporty, rarely ginger and often scared... the many faces of Sarah Jane Smith put her among the most popular companions of them all. In the second part of this feature, actress **Elisabeth Sladen** turns her attention to Sarah's latterday appearances - including those made on air, but off-screen. **Chris Howarth** and **Steve Lyons** discover why radio thrilled the video star...

Two years ago, Elisabeth Sladen graced revivified star ego Sarah Jane's three Associates and once more, when reporting due duty on *Recharge Pictures'* independently-produced video drama *December*. "I was approached by Chris Barry, the director," Lis recalls. "oh, it must have been a year, two years, before *December* actually came out. He said 'I'm reading a script at the moment, which has a definite Doctor Who theme, and there's a character in it that's just stirring off the page as you. Would you be interested?' So I said 'Yeah, I'm always interested, and re the script' But I didn't hear anything more for ages. Then there was all this kerfuffle about Kevin Costner film *Shadowlands* - return of the Sonarman, a second independent video-only project. It was said I pulled out of that one at the last minute - which I did, but then they changed the guidelines. I was a bit shy about it anyway, but then they said it would be filming until 12 o'clock at night. Well, Brian Miller [Lis' actor husband] was in theatre at the time and he wasn't getting home until 11, and I just wasn't very happy about that because it would have meant arising child minders. So *December* came along quite a while afterwards, and I read the script and actually liked it. It made sense to me, I could see what was going on. And eventually they said 'Look, it's silly this, can we call this character Sarah Jane?' and I said, 'Well it's her in disguise, so you might as well call it a disguise'."

However, Lis wasn't sure if she had made the right decision. "I don't know if it's a good idea, really, to play Sarah Jane in that respect again. But then I thought, well, she's not with the Doctor, so you can actually have a different Sarah Jane - because this was she a totally different without him. I'm sure she is - and it would be with Nick [Courtney, aka Doctor Who's Regenera] and it would be fun. But we had to go away from home to do it, so I asked if any scenes could be done in two days. I didn't want a big plot, but I didn't want to be wandering in and out - I wanted my part to be succinct, so that when she's there she's pertinent, but when she's gone she's gone. So she was at the beginning and she was at the end. I had to given them an extra half-day, though, and I



Elisabeth Sladen as Sarah Jane Smith in *December*



Lis with Nick Courtney, on location for *December*

wasn't terribly happy that all of my dialogue scenes were on the morning when I was worried about catching the train back - and what I'd do if I missed that one and it's snowing and

"Well, I think it looks okay but it would have been nice to have done it as set on those two days. It was fun, though. They'd done a grand job on the script and I thought it was lovely for Nick to do that as well. The scene I enjoyed most was the last one we did. Nick didn't have any make-up on and my hair hadn't been done, I don't know where the make-up girl was, and we just wandered along a towpath talking. It was nice to be able to play the scene and I enjoyed doing that some with Nick very much."

As to pick and choose her acting roles rowdies, so as not to let them interfere with lady conversations. "Brian and I have the same

agent for that reason. I thought, as a child got older, they needed you less - but just at the moment, because Sarah's started her secondary school, I'm needed more at home. If I'm not engaged when she comes through that door at 5.15, she doesn't get to bed to get up at 6.15 in the morning." We'd heard that Lis had recently turned down a role in *Bookend*. "Well it was never mine on offer," she says. "But I turned down the chance to go up for it. I think Lindsey Nightingale's playing it. I don't know how many people they use, but I would have had to go up to Liverpool - and that was on a day when something important was happening for Sade and Brian was away - and they had said at the outset, 'Don't come up to be seen for this if you will not be prepared to sign an 18-month contract.' Well, there was no way. In the old days, you could go up for something like that - I did it for *Endgame*, knowing I wouldn't accept it if it was offered - just because you wanted the acting people to see you, so even if you didn't do that part they might think of you for something else later. But now, you would really upset people if you did that, you'd be wasting their time. That's just how it is now."

So anyway, I

planned Mary Tatten, because she did *Bookend*, and she said 'Yes, if you have to do it, do it.' But it was very hard for her - and Lauren [Mary's daughter] was older than Sade at the time. So I thought very carefully and in the end I decided I wouldn't have been happy, and I just wrote this letter saying 'I'd love to play a Liverpool girl again, please remember me because I'd jump at the chance if it was a less demanding schedule.' I'm not just doing it for Sade, though, I am very selfish. I like her company and I enjoy my home. I love the lively life that I lead."

One opportunity which Lis has had quite a lot about taking was reprise her characterisation of Sarah Jane in two Doctor Who radio serials, *The Paradise of Death* and *The Ghost of N-Space*, alongside Jon Pertwee and Nicholas Courtney. "I actually thought, 'I wonder if my voice will sound young enough now' - but what I learned through doing the radio is that I have a Sarah Jane voice. I actually have a Sarah Jane voice that is different to my own voice. It's got nothing to do with age. It's

**"When we did *The Paradise of Death*, Nick, Jon and I turned up in the radio studio on the first morning and thought 'My God, is this going to work?'"**





# 100 things you never knew about Sarah

**A**lthough we enjoyed more on-screen hi-jinks with Sarah than any other of the Doctor's companions, you may think that, in the full rush of her adventuring around the Universe (and the Home Counties), we got to know very little about her. As contains, my friends – an astute analyst of her saga has much to learn about our reporter whom's personal history.

Gary Gillott has collated the evidence, and here lays bare Sarah's taste in fruit, her support for deer hunting – and her bizarre habit of tying up her stories outside the pub while knocking back a quick Chardonnay.

The following facts about Sarah are culled from her TV broadcast adventures and the spin-off adventure *AR and Company: A Girl's Best Friend*. The source for each item is given by the story production code for each serial (a code has been created for *AR and Company*). For ease of reference, all the codes are given at the foot of the article.



**1-2** Sarah Jane Smith was born around the year 1967 (She is 33 at the time of *Operation Golden Age* [WWW] and came from 1950 [46]), probably over the "everyday" (Unusual Dooms [WWW]). She is right-handed.

**3** Sarah's Aunt Larina became famous for her scientific masterpiece *Telological Responses of the Wrist*, Sarah was five when this work was published [JAW].

**4** She met the Doctor while researching a science-based story – to wit, introducing the scientists' "safe houses" set up by UNIT. She has heard of the organisation before this point [JAW].

**5-7** She wears a gold identity bracelet, a watch, and between two and four rings [JAW].

**8** She drives too at moments of stress [JAW].

**9-11** Prior to her first encounter with the Doctor, Sarah interviewed politician Lady Collingford (regarding her Private Members Bill opposing river pollution), novelist Nigel Cottle and Olympic gold medal winning athlete John Crickson (who had jumped 3.362m in the then most recent Olympic Games) [WWW].

**12-13** She has a criminal record for the lack of fur, jewels and money. Her record number is 177762 [WWW].

**14-16** Her press contacts around the time include "newspaper contacts as such", the *Science Correspondent of The Times* and the editor of the scientific journal *Nature* [WWW].

**17** She likes London – traffic, junk and all [WWW].

**18** She owns an SUV camera, of which she is a confident user [WWW].

**19** She knows that the nearest solar system to Earth is over four light-years away [WWW].

**20** She can "sink anywhere" and needs water wings to swim [JAW].

**21** She doesn't find fog very fascinating [JAW].

**22** She is a keen supporter of the women's liberation movement [YYY].

**23-24** She is working for Metropolitan magazine at the time she is called upon by Mike Yates to investigate strange goings-on at a Buddhist Meditation Centre in "Mainspring". At this time, the magazine is edited by someone called Percy [ZZZ]. We do not know if this is neither first name or surname.

**25-27** She has heard of the scientific body called Thinktank before she encounters them with UNIT. She also knows about the top secret.



Demographer (see project without being told about it, and the work of robotics expert Professor Kettlewell, about whom there was once "a big fuss in the press" [AA].

**28** Her feminist beliefs do not appear to run very deep; she wrongly accuses a man, Jellicoe, is head of Wainwright, as opposed to Mike Winters [AA].

**29-30** She considers a man like UNIT's Medical Officer Harry Sullivan to be old-fashioned. Conversely, the Doctor's commanding officer, Brigadier Lethbridge-Stewart, is "a swinger" [AA].

**31** She is familiar with scientific advances in the field of alternative energy resources, such as solar cells and "wind from windmills" [AA].

**32** By this time she has not only her own UNIT pass [4Z].

**33** ... she also has a pass from the National Institute for Advanced Scientific Research (it is, however, only a Day Visitor's pass, valid until 4pm on 4 April) [AA].

**34** She drives a yellow sports car, registration FR6-64L [AA].

**35** She has heard of James Bond [AA].

**36** She knows that the metal Dymalene is indestructible [AA].

**37** She doesn't like brandy [4Z].

**38-41** She seems to have a fear of snakes, centipedes and being buried alive in living mud [4X]. She is also scared of heights [4E].

**42** Before travelling with the Doctor, she has eaten oysters [4E].

**43** By the time she visits Nerve Beacon during its attack by the Cybermen, she, Harry and the Doctor have been travelling for "a few weeks" [4D]. The adventures we see in this period do not account for all of this time.

**44** She has heard of the Cybermen before this time [4D].

**45** She has been suggested that she has thick ankles Sarah herself, however, denies this [4D].

**46-47** She doesn't have any strong feelings against animal hunting for sport. She appreciates a "12-pointer stag's head trophy as 'fine-looking'" [4F].

**48** Her impression of a Scots accent is very poor [4F].

**49** She can't pronounce Gaelic names [4F].

**50** She prepared (but perhaps never finished) a story on wrecked oil-rigs in the North Sea under the title *Another Remade Triumph* [4F].

# knew you h Jane Smith!



**51** She can recognise a 26th-century Mordenkainen magi-gery distress code when it is received by the TARDIS [49]

**52** She knows what a spacecomputer is (a device the Doctor can use to ascertain his galactic location from the stars) [49]

**53** She recognises the sound of a compression unit starting up before a rocket takes off [49]

**54** She is especially sensitive to the presence of anti-matter life forms [49]

**55-56** She knows that UNIT will now stand on the site of the Old Polary, and that this earlier building was buried to the ground [49]

**57** She has a reasonably detailed knowledge of the legends of a planet Erym – including the story of Jet and Hauru [49]

**58** She knows of the hieroglyphs of the 740 gods on the face of the tomb of Pharaoh Tehemose III [49]

**59** She has heard of the lost science of "anipholysis", mastered by the Otrians [49]

**60-61** She can load a tam-al-the-century rifle, and is a crack shot with such a weapon [49]

**62** She loves the fresh smell just after a rain shower [49]

**63** She doesn't like ginger pop [49]

**64-65** She visited the village of Devinath on a story assignment, investigating a "braubeha" at the Space Defence Station (the loss of astronaut Guy Crayford and experimental rocket 302). She stayed at the Pleu-de-Lys Inn and got to know the landlord, Mr Morgan [49]

**66** She knows how to use the sonic screwdriver, specifically, how to set it to "time omeg" [49]

**67** When visiting surgeon Merendin Bolton in Karn, she doesn't drink wine with her meal, perhaps because it is green. She does have a taste for white wine, however, and enjoys a glass while telling a story at Presco [49]

**68** She is 5'4" (just) [49]

**69** She can play a very basic tune on the recorder [49]

**70-72** She likes oranges and grapes [49], and bananas [49]

**73-74** She can't naturally speak Italian and Latin [49]

**75** She can dance in the formal style of 18th Century Italy [49]

**76-80** Just before she leaves the Doctor, Sarah claims, in a fit of pique, that she is "sick of being cold and hypotherised left, right and centre ... of being shot at and savaged by bug-eyed monsters" [49]. For the record, up to this point she has been cold seven times, wet three times, hypotherised (either left, right or centre) 10 times, shot at 11 times, and savaged by bug-eyed monsters 10 times

**81-83** Sarah and the Fourth Doctor initially said goodbye some time after 1960 [49] – but they were not in Hilliers Road, not even in South Geylford [49]

**84** Lavinia Smith claims that her sister is "like a butterfly – never in one place long enough to lock a stamp" [49]

**85-88** She completes a job with the news agency Reuters before moving to her Aunt Lavina's house in

Merston Harwood. She contacts him (but Merston Harwood 778) to write a book. Lavinia has lived there for her two years [49]. In this time, Sarah has still not managed to type with more than four fingers [49/49]

**89-92** At this point, Sarah drives a blue Austin Metro convertible, registration DQR 921H. She has taken up jogging and some form of martial art [49]

**93-94** Although she is very knowledgeable about technical science matters (see 19, 21, 36, 51-53, 55, 65) and regularly chooses to investigate scientific stories (see 4, 14-16, 25-27, 33, 34-35), perhaps suggesting that she is specifically a scientific journalist, and that she only sells less technical stories to Metropolis (25-26). She doesn't, however, move with the times – she later tells her aunt's young grandson that "computer stuff is bound to go over [her] head" [49]

**95** She seems to agree that the most enduring trait in a dog is total obedience [49]

**96-100** She seems to move away from Merston Harwood some time after this to somewhere in the west coast by London Transport. She works within a bus role from her new post, where she lives with K2. She only takes the bus when her car is being repaired [49]

just something about her voice that I didn't realise I was doing on television."

Her enthusiasm for the radio productions comes across very clearly. "Someone infused the most wonderful opportunity, I think, to film us doing the radios. Kevin Davies should have been there, because it was wonderful and – more in *The Ghost of N-Space* than in *The Pandar of Death* – it was so physical. We were actually running down corridors! Granted, the corridors weren't as long, but we were taking run-ups. We'd run up to the make, out of breath, and then Jon would find his stool and sit down – he had his head back then, and he was being very good about it, but he was so impatient because he was used to being so physical and he hated the inconvenience. And they had an enormous amount of special effects to put on afterwards, so we tried to do as much as we could in the studio. At one point, we had smoke – which I thought would have been put on afterwards – falling in the studio and there were clouds of dust and it was 'Just, where's the make?' I can't see the make" and we actually had a set. There was



With K2 (played by Adam Smith) in *The Monster of Peladon*

the incongruity of it too – we had chairs there, I was sitting a chair because I was meant to be tied up but I was nowhere near tied up, I was trying to turn a page of my script, and you were having to sack your breath in as you were supposed to be wailing through walls – you could have been such a wonderful documentary, but we never thought of it at the time."

We wondered how the experience of making *Doctor Who* on radio compared to its TV equivalent? "Oh, it's terribly critical in comparison, terribly critical, I mean they treated us wonderfully. We recorded at Maida Vale, where they have the newer studios which I prefer. They're much nicer than Broadcasting House – no wonder they got Legman's *Discs* there at one point, the air just seems so stale by comparison. You're still underground, really, at Maida Vale, but it seems more near to the surface somehow, they're much more pleasant studios. We had a wonderful green room, which you don't often get, with new armchairs and telephones and the coffee and the chocolate biscuits would come round. "As to the acting itself: 'It's very nice not to have isolation lines and especially not to have to put on make-up. It doesn't matter what you look like in the morning, which is always a bonus for actresses unless you're playing a different sort of part. It's very immediate, though, and you do have to keep on your toes."

"What you do with the telly is, you have rehearsal" and you have the chance to play around with the script and you go home that night still playing around with it – because there's no correct way to deliver a line really; usually, hopefully, if you're any good and the script's any good, acting is about reacting, it's about the way someone else will throw you a line and the way



## Story codes

UUU	The New Warrior	48	Terror on the Zygon
WWW	Invasion of the Dalekians	49	Pyramids of Mars
XXX	Death to the Daleks	50	Planet of Evil
YYY	The Minister of Peladon	42	The Android Invasion
ZZZ	Planet of the Spiders	40	The State of War
AA	Robot	41	The Scales of Doom
AB	The Saracen Experiment	4M	Musque of Mankrapora
AC	The Ark in Space	49	The Hand of Fear
AD	Revenge of the Cybermen	K3	K3 and Company
AE	Genesis of the Daleks	OK	The Five Doctors

you'll resist to it. But with radio, you don't have the chance to develop that. You have one road-through, and you're really going through that for timing and to see who you're with in each scene. Then you go down to the studio and you go through *Scene One*, once, or a couple of takes maybe, and then you record. So you've got to be very unadorned. When you're going back to work with people you know, though, even if you haven't worked with them for a long time, there is a shorthand there—and it does help to have an established character who you're not having to fight for.

## "I don't know if it's a good idea, really, to play Sarah Jane again."

"When we did *The Paradise of Death*, Nick, Jon and I turned up on the first morning and I think the main thought at our minds was 'My God, is this going to work? Can this girl, can it be done?' I think Barry [Leib] was like that too, but it was incredible if really just came together! And with *The Ghosts of N-Space* too, it was quite amazing, because we did—what was it? Six episodes, so we did six days, an episode a day, which is a lot to do—and we only had that short amount of time to make a company of the people who were joining us. And, I don't know, maybe it's something in the casting of the people in *Who*, maybe it's something in *Who* itself, but it always seems to encourage a company feeling. People very quickly become a part of it and we all felt comfortable with each other. I know that Debbie [Watling] and Wendy [Padbury] felt this about Pat [Thompson], there is this incredible feeling that generates for people who are regulars in *Who* and for people who join the cast of regulars. It seems to encourage and breed this very lovely, special working atmosphere.

"We were so lucky having [producer] Phil Claver—he loved the programme even before we

started on it—and, of course, we had Barry there. There's no-one who knows more about *Doctor Who* than Barry. When we were in the studio, Barry would be in the director's box, which was in front of us, in our eyeline if you had a minor question in your mind, you didn't have to say it, you could just look up at Barry and he would either nod or shake his head or give you the thumbs-up—he knew what you were thinking."

As suddenly remembers screaming "Hey, the guy who played the villain in *The Ghosts of N-Space*, Stephen Thorne, is actually the actor I auditioned with for the part of Sarah Jane. I saw him and I thought 'I know that face,' and 22 years went past like that, to when Barry took me to North Acton to meet Jon and to do a rehearsal so he could watch. I remember it so distinctly. Stephen played a villain, and I had to mime climbing through an open window and looking around but not minding he was there. Then I see he's there and I talk to him thinking he's a goody, and the only way you can tell these guys aren't goodies is that they have snake-tongues, and at the very end of the scene his tongue came out—dear Stephen had to pop his tongue out and I was reacting to that. So it was quite something, to see Stephen again." She was glad of the chance to work with Nick Courtney again, too. "It was quite strange because, at the beginning of *Who*, Nick wasn't really in the eyeline for me at all. My intention was to get on with Jon, to know Jon, and if someone had said to me before that Nick was in *The Time Warrior*, I couldn't have remembered it. He was in *Jawbreaker* at the *Granada* and he was talked about a lot, but if you go through my name with Jon, it wasn't until I spoke that Nick really came in. And then, when I was with Tom, we went off into space and we didn't have a great deal to do with Sarah. So it wasn't until we did the scenes that I had the pleasure of really standing up close against Nick, and that was brilliant. The way it came out, it was really a trio—Jon, Nick and I—in a way it hadn't been so much in the telly."

Sadly, Lis can remember little about her two previous excursions into the world of *Doctor Who* audio productions, with Tom Baker. "I remember one, which was *The Possession*, but I was badly on that really. We recorded it at just about the time I was leaving *Doctor Who* because I remember doing an interview about leaving on something with Sue Lawley, and the record producer was really upset because I hadn't mentioned the record!"



Lis at a press photo-call with Jon Courtney, held at BBC Television Centre.

Immediately after *Doctor Who*, Lis returned to Liverpool to appear in theatre, over the next few years, her work included the *Granada* series *Take My Wife*, a tour of an Alan Ayckbourn play, *Gather, Rose and Company* (of course), "Oh and I did *Sand* to the Gorb for *Granada*, with John Carson. Brian actually played my husband in that, and the director didn't know we were married when he cast us. He had the ab-dance when he found out, because it was about a marriage going wrong."

In the early eighties, though, Lis more or less dropped out of acting for a time. "I really didn't work that much after I had Sade. I did have a nursery, and I kept my hand in with bits of adverts and bitzy things. Desney and Makepeace, *The Bill* and things like that. But I thought it would be nice, you take the baby and the baby stays there and you work, and I couldn't back it. I found myself looking at the clock and thinking 'I want to go home, I want to go home,' and I thought 'Someone else should have this job, I shouldn't have it.' So I scooted out of it and I didn't really start to do things again until about two or three years ago, when Sade was right or near. And then times have changed, casting decisions have changed, and you're lost ground."

So far as her acting work is concerned, Lis doesn't really know what to expect next. "You know, I've never planned my career—more fool me, if anyone's listening to this who is going to be an actor—I never saw anything as a stepping stone, my other life was always very strong to me and I've always loved going back to it. I just want to be able to work sometimes, and I'm very lucky to have an agent who will accommodate that for me. I don't go all out to get work at all these days. It would be very nice if one could have something with some real meat, but then when you don't go all out to get work, you don't actually get the work you want—and now, because I've sort of left everything, there are some parts I would really have loved to have played that I never will now, unless I'm very lucky and can do them on radio."

We ask what sort of roles Lis would like to play in the future. "I would have loved to have played Viola," she says, "but I won't now. When I was working down in Bristol, I got the choice of playing Viola or Olivia, and seeing the cast we had, there was someone much better suited to playing Viola than me, so I decided it would be better if I played Olivia. I love thriller too. I was watching a film last night, *Shogun*, and I'd like to do something like that, or a period piece set in the thirties or the fifties. I think someone just bought the rights to the Francis Dubbridge stuff, which I would really have loved to have done. I always remember doing *The Crucible*, I love being able to play against what people expect, the character to be like, so that, no-one knows who's telling the truth."



Pat Thorne, The Doctor of Medicine.





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